

7
October 24, 1956

Mrs. Ann Guglielmi
60 W. 12 Street
New York, N. Y.

Dear Ann:

I was very much touched with your letter. Yes, you did say some things that upset me considerably but I, too, realize that it was done under pretty trying circumstances, so let us forget the whole thing and remember the many more nice incidents.

I am very pleased with the response to Gu's paintings and the exhibition and one of these days I think it would be a good idea for you to come up and discuss various details including prices. Incidentally, has the last completed picture arrived, and is it in your possession and was it included in the shipment to the warehouse? If the former, can you have a photograph of it mailed to me.

How do you like your new apartment and has Stevie completely adjusted himself to the school? If I ever get a breathing spell, I shall call you, so that we can have a good old fashioned gab-fest.

Affectionately,

ECE/ek

The Corcoran Gallery of Art

Washington 6, D. C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

October 29, 1956

METROPOLITAN 8-3211

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of the 25th. This is just to let you know that we have definitely decided against inviting the Georgia O'Keeffe ANTELOPE HEAD WITH PERNIAL. I am sorry not to have let you know earlier of this decision.

Again, many thanks for all your help in our Biennial preparations.

Sincerely yours,



Director

HWW/nh

Handwritten:
JW
Cross off list
Plan

October 25, 1958

Mr. Hermann Warner Williams, Jr., Director
The Corcoran Gallery of Art
Washington 6, D. C.

Dear Mr. Williams:

We received the form letter and cards and are listing below the information requested.

Subsequent to your visit, the Charles Sheeler painting, "On A Shaker Theme", was sold to Mr. Stephen Stone of 180 Elgin Avenue, Newton Center, Mass., and we are to ship the painting to him on November 5th. In purchasing the picture, he understood that it was subject to exhibition at the Corcoran Gallery, but I did not realize that there was an extension to the Toledo Museum until April 30th. Thus, I would suggest that you write to him directly at your earliest convenience, inviting the picture and giving him the data. Perhaps, the painting may be withdrawn after the showing at the Corcoran or he may agree to the extension mentioned.

Max Weber has no photographs of his newer pictures but will deliver two of them to the gallery next week and we shall have the matter attended to promptly. Prints will be sent to you the moment the photographer makes the delivery. I hope this is satisfactory.

Stuart Davis	STEEL - Oil	Completed 1958
Ben Shahn	SECOND SPRING - Tempera	" 1955
Charles Sheeler	ON A SHAKER THEME - Oil	" 1958
*Georgia O'Keeffe	ANTELOPE HEAD WITH PERNIAL Oil	" 1953

I am returning the two cards, one for the Shahn and the other for the Sheeler to be forwarded to the owners since they will have to be attached to the actual paintings. To simplify matters, I am filling in the data. It was so nice to see you and I regret that your shows are biennial because so much time elapses between the visits. My best regards.

*This was not on your list, although you invited the picture during your visit.

Sincerely yours,

EGH/ek
Enc.

not to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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October 23, 1968

Mr. Joseph Hirshhorn
165 Broadway
New York, N. Y.

Dear Joe:

Your secretary phoned several days ago to ask for an insurance valuation on the paintings by Ben Shahn and John Marin which you purchased here. This is now enclosed.

I was hoping that you would be in to see our current show of new examples by the five living "old masters" remaining on our roster. The exhibition continues until November 3rd, and I hope that you can make it before then. It will be nice to see you.

Sincerely yours,

ECH/ek

October 24, 1986

Mr. Harry A. Davis
Davis Art Studio
201 S. Green Street
Brewsburg, Indiana

Dear Mr. Davis:

Thank you for your letter.

Much as I should like to be of assistance to you, under
our new arrangement made after 25 years of gallery
operation, we are limiting ourselves entirely to the
artists whose names are listed below. Once or twice
a year we have an invitation exhibition representing
a large group of artists from one locale, similar to
the American in Europe; Artists of Chicago; and Art-
ists of Los Angeles.

Thus, I would suggest that you communicate with one of
the many galleries now existing to take care of demands
of American artists.

Sincerely yours,

EGH/sk

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

3) 25.¹
8.33

16.66

Wld my stuff and told me if I could hang on until you came down (in January?) he felt you would be able to help me. But Alan has spread his wings and flown off to my Alma Mater in Chicago.... And therefore it's best a loss to know when you are coming, unless you'd be ever so kind & drop me a card, & I will seek you out wherever you are staying.

I needn't tell you what a funny place Miami is for a painter -- I had a small show at Jack Annopoulos' gallery last spring (along with my old friend Alan Leighton) and next month I'm having a big one at Miami Beach Art Center for which I send you one of the classic little notices Semole Painting dreamed up for me! But both Syd & Alan have advised me to

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check address

October 23, 1966

Mr. Anthony Kerrigan
Box De Mayo 21
Palma de Mallorca, Spain

Dear Mr. Kerrigan:

Your letter addressed to Ben Shahn has been forwarded to me.

Indeed, we shall be very glad to cooperate with you and Senor Perera in sending you what photographs we can obtain. As soon as our photographer sends us these prints, I shall forward them to you at the address you suggest. Incidentally, I doubt whether we have a color transparency of **LIBERATION** but I am listing below those that are available for your consideration. Please let me know.

Sincerely yours,

EGH/ek

*All sent
11/3/66*

THE SOLOMON R. GUGGENHEIM MUSEUM
7 EAST 72ND STREET
NEW YORK

JAMES JOHNSON SWEENEY
DIRECTOR

October 26, 1956

Dear Mrs. Halpert:

The Trustees of The Solomon R. Guggenheim Foundation will be very pleased to lend

Stuart Davis' CLICHE

to you for the one-man show of Davis which you are holding in The Downtown Gallery between November 6th and December 1st. We will have the painting available for pickup Friday, November 2nd as you request.

And I personally look forward to the opening (with embellishments) Monday, November 5th.

Sincerely yours,


James Johnson Sweeney

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

JJS/w

OFFICE OF THE
DIRECTOR



8 ARLINGTON STREET
BOSTON 10, MASS.

The Atlantic Monthly Press

October 25, 1956

Dear Mrs. Halpert:

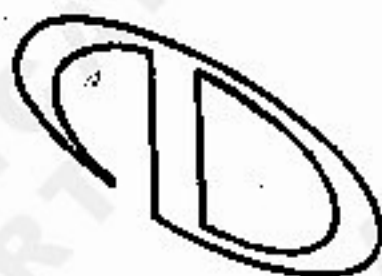
Thank you for writing to us about Morris Graves' picture "Spring Jarvinere", which we have now had a chance to live with. Although it unquestionably is a work of delicacy and haunting mood, unfortunately we did not feel it to be as compelling as the best of his work. My wife and I plan to be in New York the week-end of November 3rd, and at that time we will return the picture to you. I know that she wants to see the other Graves I liked as well.

Cordially yours,

Seymour Lawrence

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

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CONTEMPORARY PAINTINGS

HOTEL DENNIS
MICHIGAN AVE. AND BOARDWALK
ATLANTIC CITY, NEW JERSEY
PHONE ATLANTIC CITY 4-8111-6-1712

October 30, 1956

Dear Edith:

Back from Mexico, after having a wonderful time.

Mrs. Herbert Cohen of Baltimore called this morning to tell me that she had purchased the Shahn drawing, "Six", and that you were so very nice to her.

I was happy to be able to refer Mrs. Cohen and incidentally will welcome the commission.

Best,

Td:rk

Miss Edith Halpert,
Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Directors
MRS. ARTHUR DENTHASS
MR. DANIEL DAVIDSON

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October 22, 1956

Mr. Frederick A. Sweet
Curator of American Painting and Sculpture
The Art Institute of Chicago
Chicago 3, Illinois

Dear Mr. Sweet:

We shall be very glad to have the Pattison sculpture entitled FIELD OF ENCOUNTER included in your forthcoming exhibition. The sculpture was sold during the exhibition but when I contacted the owner, he agreed to make the loan. His name is Mr. John McHugh and his address is 315 East 50th St., N.Y.C. Won't you write him directly?

As I was taxiing along Madison Avenue several weeks ago, I caught a glimpse of you. Next time, I do hope that you will come in to say hello.

Sincerely yours,

EGH/ek

October 24, 1958

Mrs. Otto Karl Bach
The Denver Art Museum
West 14th Avenue and Acoma St.
Denver 4, Colorado

Dear Mrs. Bach:

Indeed, I shall be very happy to cooperate with you
in connection with your forthcoming exhibition.

However, I find it difficult to decide on specific
paintings and sculptures and would appreciate a
short listing of examples you have already selected
to serve as a guide.

Edmund Levandowski is now represented by the Charles
Alan Gallery at 32 East 65 Street. Thus, I would
suggest that you write him about MARTIN ROMBERG. As
soon as I have more specific information, I shall write
to you.

Sincerely yours,

EGH/ek

Mrs. Edith Halpert

-2-

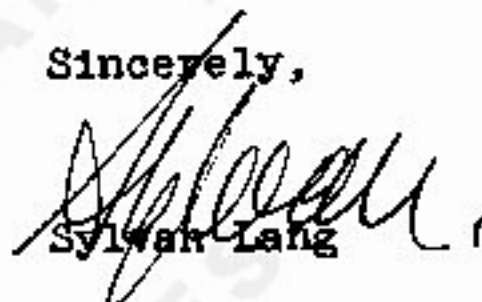
October 25, 1956

to me too much and does not now, but Mary is very anxious to obtain the painting of "Dawn" and if she wants it, she may have it. However, she was also enamored of another painting by Dove entitled, I believe, "Sunrise," which is to be in a museum for a year. In purchasing the Dove, I will appreciate your giving her the privilege of exchanging it for the other painting, now on loan for a year, if it is available for sale at that time.

Fifth, we have not as yet received the reframed Braque and Eakins, and of course I understand this. We received the Tobey, Kuniyoshi, and Blaustein. Mary is enthusiastic about her Tobey, and I greatly admire the Blaustein -- John Leeper dropped by the house last evening for a few minutes and also liked it tremendously. The latter two pictures just arrived yesterday, and I think we will have to live with the Kuniyoshi a little while in order to really get into its mood. On the Blaustein there was a bit of the paint chipped off near the top due to a nail having been driven into the Masonite, but it is too small to notice -- and as the Masonite is receding from the frame, I am going to have a couple of additional slats put against the Masonite in order to support it firmly in the frame. It is really an exciting picture, and I'll be greatly interested to know what gallery he finally lands in, how he progresses, and the like.

With very warm regards, and hoping that you drop by Texas again during this winter, I am

Sincerely,


Sylvan Lang

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October 25, 1958

Mr. Richard Harpers
Secretary of the University
Columbia University in the
City of New York
New York 27, N. Y.

Dear Mr. Harpers:

Forgive me for not answering your letter more promptly, but I have been trying to ascertain all the facts in connection with the bill which you sent.

Our original understanding was that the \$500 amount was a contribution toward a pedestal. The artist never supplies this for a sculpture but we were very happy to do it in this instance, as Mr. Erpf was making a contribution and we wanted to do likewise (in a minor scale).

However, I now find that Zorack volunteered to pay the difference and, for your information, I have already sent a check for \$41.80 in payment of the delivery charges. I am now enclosing a check for \$200 for the balance.

I am most eager to see the sculpture in place and shall come up early next week, after making an appointment convenient for you.

Are you planning to send out a publicity release? I shall be very happy to supply whatever material you find necessary for this purpose - photographs, biographical data and a statement from the artist. Of course, it will have to be cleared with Mr. Erpf, who may or may not wish to have his name used. Won't you please let me know.

Sincerely yours,

RCH/ek

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October 27, 1936

Mrs. Charles Suydam Cutting
Hamilton Farm
Gladstone, New Jersey

Dear Mrs. Cutting:

As a pioneer admirer of Stuart Davis' work, I thought you would be interested in receiving this advance notice of his forthcoming one man exhibition to be held from November 6th to December 1st. There are nine new paintings in oil and several gouaches, making an extraordinary combination of outstanding examples.

To celebrate the occasion, we are giving Davis a cocktail party on the preceding day - Monday, November 5th, from 5:30 - 7:30, and are having his favorite jazz band (three instruments) as a surprise for him. I do hope that you will come, not only to see the pictures, but to enjoy the fun. It will be so nice to see you.

Sincerely yours,

ZCM/ek

ARNOLD H. MAREMONT
1800 SOUTH ASHLAND AVENUE
CHICAGO 8, ILLINOIS

October 30, 1956

Miss Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Mrs. Maremont and I would love to see the paintings. Unfortunately, however, as our plans are now, we will not be in New York for the opening of the Stuart Davis show.

We do expect to be in New York the following week and may drop in then.

Sincerely,


Arnold H. Maremont

AHM:jc

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October 29, 1956

Mr. Joseph Hirshhorn
165 Broadway
New York, N. Y.

Dear Mr. Hirshhorn:

For your information, I am listing below the current market valuations of the Marin and Shahn paintings:

Ben Shahn	BROTHERS	Tempera	\$1500
	SONG	"	\$500
	MAN	"	900
	PACT	Watercolor	1800
EGH/OK	AGE OF ANXIETY	Tempera	4000
John Marin	LOBSTER FISHERMAN	Oil	4000
	MOVEMENT - BOAT AND SEA IN GREYS - 1952	"	4000
	NEAR TACK, NEW MEXICO - 1930	Watercolor	2000
	A COMPOSING - CAPE SPIT #2 - 1933	"	1800
	THE TEMPEST	"	2500
	LOWER MANHATTAN FROM EAST RIVER - 1944	Oil	5000
	GREEN ISLAND - 1940	"	220
	WATERCOLOR	Watercolor	2000
	WATERCOLOR	"	420
JOHN MARIN	IN THE WATER - 1940	Watercolor	\$5200

Mr. Joseph Hirshhorn

-3-

October 29, 1956

Mrs. Stanley J. Wolf

1 Shore Drive, Great Neck, N. Y.

November 15, 1956

Dear Mrs. Walpert,

We are terribly sorry that there has been a mutual misunderstanding regarding the Takey and do want you to know we appreciate your efforts on our behalf.

Enclosed is your check - please let us hear from you soon.

Sincerely,

Marion Wolf

MFA, Boston

Ans

October 28, 1956

Mr. Ferry Rathbone, Director
Boston Museum of Fine Arts
Boston, Massachusetts

Dear Mr. Rathbone:

In going through the list of museum representations for Stuart Davis, I find that among the 64 institutions listed, Boston is not included.

Seriously, I am writing to send you advance notice of a Davis one man exhibition which opens on Tuesday, November 6th, with a preview the preceding afternoon. I hope that it will be possible for you to be present at this preview party from 5:30 - 7:30, when as a surprise to the artist, we shall have music by his favorite jazz trio.

The exhibition comprises nine new paintings, produced since 1954, with an extraordinary variety of subject matter. I look forward to your visit.

Sincerely yours,

EGH/ek

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The commercial side of our
~~the~~ transaction which always
sources disagreeable. The
lost & casting which is more
is usually about a quarter of
the selling price so you can
see the sculptor does not
make a fortune out of sales.
I am of course pleased that
my work is wanted, ^{in U.S.} I have
large commissions to carry
out that keep me going
financially as I mention this
only that it colours my
attitude towards the sale
of small work. If you
still want to move of the
Madonna & Child I will ask
them for you, but I will
wait to hear from you
about this, before I give an
order for casting. About an

53 STATE STREET
BOSTON 9, MASSACHUSETTS

October 30, 1956

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York.

Dear Edith:

I am heart broken
that I cannot be at the Stuart Davis
reception on Monday, November 5.
It is awfully hard for me to
get to New York these days. I
will be thinking of you and know
what a good party I am missing.

I hope the Zorach
sculpture arrived all right and
would you let me know so that we
may cancel the insurance, etc.

Affectionately yours,

Nat
Nathaniel Saltonstall

October 22, 1956

Mr. Alfred Barr
Museum of Modern Art
11 West 53 Street
New York, N.Y.

Dear Alfred:

At your request, we sent to the museum a copy of
"Barn Abstraction" - a lithograph by Charles Sheeler.
This was sent on April 16th.

Would you please advise me whether the museum is
planning to acquire this print. Thank you for your
courtesy.

Sincerely yours,

BGM/ek



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Book Review Editor

VIRGIL BARKER

Gallery Editor

DONOVY GREEN SICKLER

October 20, 1956

Dear Edith,

This is a copy of letter sent to half a dozen museum directors, College Art Ass. and AFA - as a final attempt to save ART IN AMERICA.

The Boston Institute of Contemporary Arts project, while it seemed most hopeful, will I now feel certain, fall through because of the complications of Trustee agreement for this sort of thing. In fact, I believe now that the only hope for this magazine would be if some individual art patron such as Mrs. Rockefeller, Lane, Hirschhorn, Karolik, or such people with wealth, interested in art, would personally sponsor the magazine, or the Annual as suggested in enclosed letter. With specific interest on the part of any such person, it would be no problem I am sure.

I wonder what your reaction to this is, at this point. Everyone agrees that the magazine's demise would be a great loss to American art - and that it is more important and useful than ever before. But I am afraid that no organization will be willing to take it on - and I cannot continue to do so without ~~Rockefeller~~ organizational responsibility. I'm willing to continue working as I have been, and I believe more than ever in the great potentials for this type of publication, in the American field. But I'm afraid that nothing will come of this - and am at something of a dead end.

Do you think Mrs. Rockefeller would be sufficiently interested to talk about this - I know you know her personally, and if you think it a feasible idea might you possibly talk to her about it - or arrange for me to do so? Or would Mr. Lane be a possible sponsor - or Hirschhorn. This magazine would make a good gift, with endowment, as a "fourth" Karolik project, and would have fully as much impact as any collection I think. What do you think of all this? I know you've been the one person vitally interested in the magazine, aside from our editorial board, so hope you won't mind my throwing this at you.

Best,

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 E. 51 St., New York City

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October 29, 1958

Mr. Paul Lamb
Attorney and Counsellor at Law
Union Commerce Building
Cleveland 14, Ohio

Dear Paul:

I have been having some difficulties in placing the Fries and Gays drawings, and I am now trying another dealer.

So that I can carry on from here, would you please let me have the price of these four items. There is very little demand for Fries at the present time, with the exception of the few examples he did in the Fauve manner, and I would suggest that you either sell it at a lower price or have it included in a Parke-Bernet auction. If the latter, I think it would be best for you to write from Cleveland and advise them that the picture may be seen here.

Sincerely yours,

RGL/ek

that you might have seen at my
place. My doctor brother-in-
law I stand has a bronze head
by Ernest Bloch the great
composer I made in London &
I don't think he has seen it.
This subject interests you (&
others) if you have it. My
mother's address is Dr. Brown's
Epstein 510 DuBois Ave.

Valley Stream Long Island.
I will have the head of Matthew
East & also the Einstein.
I am sending you a photograph
"Study for a Resurrection" & I
have this in bronze, nearly cast.
Also I have a head version of the
study I made for Rembrandt
Paternal Christ. The height is
24 inches. Do you think you
could send me a help payment
on account, in dollars?

Yours very sincerely

Jacob Epstein

I know how difficult it is to get a Stuart Davis show set - but I am sure that you will have an opportunity to settle this for us before the show opens Nov 5. I assume that he'll have all the paintings done next week.

I am sure you understand the many facets of this situation, & that you will handle this in your usual capable fashion.

Many thanks -
Nehf

33

Est. Est.
over

2428

2. Rufino Tamayo - Wounded Beast -
Art Digest - March 15, 1954 - Repro-
duction - picture singled out as
best in show. Compared to Museum
of Modern Art's great Tamayo -
"Animal".
3. Wm. Bazotes - Jungle Night - was
selected for II Biennial at São Paulo.
Listed in catalogue of show on pg. 147.
4. Hyman Bloom - Candelon - Whitney
Museum purchased sister picture
to this. In show voted one of year's
best by Art News. + H. Bloom's best
to date. Featured in tour of Bloom's
Retrospective.

October 22, 1966

Signor Ettore Gian Ferrari
Il Direttore Dell'Ufficio Vendite
La Biennale Di Venezia
Venice, Italy

Dear Sir:

Thank you for your letter.

As I cabled you immediately upon receipt of the letter (October 20th), it was impossible to meet the deadline. We could not get photographs until this morning. The photographer, who has the negatives, was very good about printing on Sunday.

I am now enclosing three prints of three paintings representing an equal number of phases of Shahn's work. For explanation, #1 - GUYESCAS is named after the Enrique Granados' opera. #2 - CYCNETICS, is a satire on the scientists' worship of the so called brain-machine. #3 - ARCH OF TRIUMPH, relates to the remaining steel structure after a local fire demolished the building (with no one hurt). While I know you do not require any explanation, we always feel that the artist's point of departure is of consequence.

The price situation is somewhat complicated but there is no object in discussing this seriously until you decide which picture is most appropriate for your museum. However, just for your records, we shall give you the current sales prices. #1 - \$2200. #2 - \$3500. #3 - \$2750.

Since we are very pleased that your museum has the American artist, Ben Shahn, under consideration, we shall make a special concession in the price beyond the occasional 10% we allow a museum. Please let me know which picture interests you, and I shall discuss the situation with Shahn who, I am sure, will also be very generous.

Sincerely yours,

RGH/ek
Enc.

October 27, 1956

Mrs. Harry Lynde Bradley
136 West Greenfield Avenue
Milwaukee 4, Wisconsin

Dear Mrs. Bradley:

I am sorry that you have been inconvenienced, but both the restorer and the framer are awfully slow on the trigger. The O'Keeffe, however was sprayed, de-glassed and shipped to the Alan-Bradley Company on October 16th - Receipt #773-010.

We ran into some difficulty with the Sheeler, as the restorer was hesitant to use the spray on this painting because he felt it might lose its wonderful mat quality. Thus, I ordered non-reflecting glass and a very elegant frame at our expense. Heydenryk promised to have it ready next week.

Regarding the Stuart Davis painting, you remember that we had planned to include the two gouaches in his forthcoming one man show. Incidentally, to encourage the flirtation referred to in your letter, I am enclosing a proof of the catalogue cover which is a fairly good reproduction of his painting. We have reason to believe that this exhibition will be sensational and if you are really serious about the picture, would suggest that you make an early decision. I don't think that any further sales talk is necessary. In order to reduce shipping expense for you, may I suggest that you place the Sheeler on your insurance list when I wire you about the shipping date.

My very best regards.

Sincerely yours,

RGM/ek
Enc.

October 22, 1956

Mr. Patrick J. Kelleher
Curator of European Art
William Rockhill Nelson Gallery of Art
Atkins Museum of Fine Arts
Kansas City 11, Missouri

Dear Joe:

After receiving your letter regarding the Davis and Dove paintings, I waited with great anticipation for your visit with Mrs. George H. Bunting, Jr., and Dean David L. Strout, marking the calendar carefully that you were arriving during the week of October 8th.

Naturally, I am curious as to what happened - whether you bypassed this gallery for some unknown reason. In any event, I did so want to see you and I had two very swell pictures all selected for you.

According to your letter, the pictures should have arrived on October 19th and it seems rather late at this moment. Should there be any changes in your plans, please wire or telephone me.

Sincerely yours,

ECH/ek

October 20, 1956

Marshall Field & Company
111 North State Street
Chicago 90, Illinois

Gentlemen:

In accordance with your request I am enclosing a copy of the May 19th invoice. As previously stated, your order number of that date was 38314, with delivery to the Design Department, 13th Floor, attention J. Osborn.

The actual date of shipping was May 31st. The Railway Express receipt was #764 - 330.

Also, as I mentioned previously, there was a second purchase made which was paid for in July. The latter amount was \$1125.

Sincerely yours

Bookkeeper

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October 24, 1956

Mr. Daniel Rich, Director
Art Institute of Chicago
Chicago 3, Illinois

Dear Dan:

Just so that you may be first in line, I am sending you this advance notice of the one man Stuart Davis exhibition which opens on November 6th. There will be eight brand new pictures, only two of which you have seen. All but two are new at the gallery and there is an amazing variety in the group.

If you are planning to fly in for this occasion, I would suggest that you make it a day earlier. We are giving Stuart a surprise party with a jazz orchestra on Monday, November 6th, from 5:30 - 7:30. How about it? I hope you can make it.

Sincerely yours,

RMH/ek

Dord Fitz Galleries

505 East Third
Amarillo, Texas

Phone Drake 3-9741

Oct 31, 1956

Dord Fitz, Director

note to publishing information regarding sales transactions,
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Dear Mrs Halpert:

Real glad to get your
letter & will be happy to
receive the exhibition any time.

I want to be sure the print
show is up by Nov. 13th. Can
we make it? That week the
local art Guild are sponsoring
an art Festival.

Send as many as you
can up to thirty and I
would be happy with the men
you mentioned.

This is after
hours so
excuse
the scribble

P.S. I've sold one
Shahn & one Davis
& will mail check as
soon as they pay me.

Thanks much,
Dord Fitz

October 29, 1950

Mr. Henry B. Caldwell, Director
Fort Worth Art Center
1300 Montgomery
Fort Worth, Texas

Dear Mr. Caldwell:

When Mr. Garland Ellis was here the other day, he spoke again of the outdoor sculpture you had in mind some time ago. He seemed particularly impressed with the "Mother and Child", and I am enclosing photographs of the sculpture for you to see.

The original, in stone, was purchased by the Metropolitan Museum, but Zerach has the privilege of making three bronze casts or casts in any other material. One has already been sold and another can be completed at the foundry within two or three months. The museum price for this will be \$7500 as opposed to the \$10,000 figure we have on it.

No doubt, you have seen many reproductions of this very famous example of Zerach's work, and I presume that you also had occasion to see the original, in stone. In any event, I hope that you like it.

Sincerely yours,

KCM/ek
Enc.

AMHERST COLLEGE

Amherst, Massachusetts

OFFICE OF PUBLIC RELATIONS

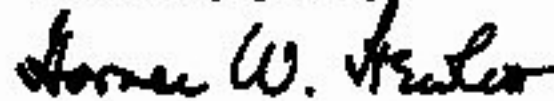
October 24, 1956

Dear Mrs. Halpert:

At the suggestion of Richard S. Zeisler, I am writing directly to you for aid.

We would very much like to let it be known that Amherst College is purchasing a Meigs oil painting from you. To this end I would appreciate acquiring a description of the picture and about a dozen photographs of it, if they are available. Could you possibly provide these for us?

Sincerely yours,



Horace W. Hewlett
Director

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Copy to: Mr. Richard S. Zeisler

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may be published 60 years after the date of sale.

10/23/26
DOROTHY B. A. ROOD
1650 DUPONT AVENUE SOUTH
MINNEAPOLIS 5, MINNESOTA

Dear Elect —

The Duccio has
arrived, is being
in my office —

it looks wonderfully
fine. We love it!

Greetings from us both
Dorothy

STEPHEN A. STONE

October 27th, 1956

Dear Edith:-

Thanks for your note. Sybil certainly understood your situation - and was sorry only that she had neglected to call in advance.

As to the Shaker, it should be invoiced to
COASTAL FOOTWEAR CORPORATION
CANOVANAS, PUERTO RICO

and the bill sent to me at my home. We are happy that we can reproduce it for our Christmas Card - and suggest that the simplest procedure would be for you to ship it to me at home. I will then handle it from there.

We would be delighted to lend it for the Corcoran exhibit. If you will supply us with the details - dates etc we will arrange to ship it as soon as the engravings are finished.

We are also looking forward to the receipt of the Shaker when the cleaning is completed. We understood that the Fogg is looking for local

October 23, 1956

Mr. John Cowles
The Minneapolis Star and Tribune
Minneapolis, Minnesota

Dear Mr. Cowles:

Thank you for your letter.

Coincidentally, I was writing to Epstein and immediately ordered one cast of each to be delivered as quickly as possible. Unfortunately, those that you saw had already been sold but Sir Jacob is very good about expediting both the casting and the shipment. Thus, I had good reason to suppose that you will have them before Christmas. If not, I shall send you the "Head of Kathleen" early in December as the owner is abroad and can wait until later.

There is no need to pay New York City sales tax as both sculptures can be shipped to you directly to your residence. Much as I should like to save the expense of crating and to save the shipping expense to you, delivery to your company plane in New York would be equivalent to any city delivery and thus entail a tax.

I shall try to ascertain the names of the other owners if Sir Jacob maintains a record. Meanwhile, I can tell you that the purchaser of Kathleen (the current wife of Epstein) is owned by Dr. and Mrs. Michael Watter of Philadelphia.

It was so nice seeing you and I hope you will drop in on your next visit when the one man exhibition of new paintings by Stuart Davis will be on view (November 6 - 21).

Sincerely yours,

ECM/ek

October 24, 1966

Mr. John Looper
Marion Keogler McKay Art Institute
755 Austin Highway
San Antonio 6, Texas

Dear John:

Sylvan Lang sent me a copy of his letter addressed to
you on October 9th, and I am very eager to know whether
anything has developed since then in connection with
the proposed project.

Naturally, both Zorach and I are especially anxious to
see the sculpture put in place particularly in Texas,
and we are making no other efforts until we are certain
that San Antonio is not feasible. Do let us know.

Incidentally, would it be possible to return the Zorach,
"Torso", which belongs to me? Mr. Slick wants one and
an additional cast has been ordered. The former can
choose either cast but, meanwhile, I feel quite lost
without this handsome piece of sculpture facing me when
I enter the living room. Sylvan Lang has mentioned to
me that he has access to air express service. Is this
available for return shipment? According to the arrange-
ments we made, at least three months will elapse before
Mr. Slick will want the "Torso" delivered to his home.
Please write at your earliest convenience.

My best regards.

Sincerely yours,

EGH/ek

Webb

MRS. J. WATSON WEBB
SHELburnE, VERMONT

Dear Edith,

You were very, very kind to first call me about the stern board and then to buy it for me. I appreciate it no end. Am sure that it is very fine and will be a great addition to our collection if I can only find the wall space to properly show it. Am still not able to walk enough to go into the stage coach inn to see what space I can find there.

The knee feels better but it is terribly swollen. So I have no choice but to take it easily. And how I hate it???

Neither have I heard from my New England Russian Primitive except a lovely letter of thanks. I fear that his trip up ^{here} made him feel as if he had been to Siberia. We did have some wonderful giggles. Wish you had been here.

Must start struggling with the Decoys or they will never get finished. An article in Sports Illustrated this week Oct. 22nd. about them.

Much love and grateful thanks to you,

Affectionately,

Oct. 23rd.

Julia

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Oct. 23, 56

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Edgar C. Schenck, Director
Brooklyn Museum
Eastern Parkway
Brooklyn 38,
N.Y.

Dear Mr. Schenck:

In going over the list of drawings, selected for your drawing Show, I find you have omitted Shahn, Sheeler and Zorach. The original selection included one example by each of these artists. We do have some very fine examples. A large drawing, titled, "Chicago" by Ben Shahn, "Nude" by William Zorach and "Maine Coast" by Charles Sheeler were part of the previous draft. I think these will help your Show a great deal. It was very nice seeing you and Mrs. Schenck the other day.

Sincerely yours

John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22,
N.Y.

P.S. The drawing "Dream" by Kuniyoshi will not be available, but you may definitely count on "Juggler No. 2", also by Kuniyoshi. We can give you a substitute for "Dream", an early figure ink drawing.

Please let me hear from you on all this.

Mr. Joseph H. H. H.

-2-

October 20, 1955

John H. H.

IN THE MOUNTAINS - 1940

Watercolor

\$2500

MOUNTAIN VIEW - 1940

"

450

THE LAKESIDE DRIVE - HARRIMAN

Watercolor

3000

THE LAKESIDE DRIVE - HARRIMAN

"

550

THE LAKESIDE DRIVE - HARRIMAN

Oil

"

2000

550

THE LAKESIDE DRIVE

"

5000

THE LAKESIDE DRIVE

"

1000

THE LAKESIDE DRIVE - HARRIMAN

Sincerely yours,

THE LAKESIDE DRIVE - HARRIMAN

Watercolor

3500

THE LAKESIDE DRIVE - HARRIMAN

"

4000

THE LAKESIDE DRIVE - HARRIMAN

John H. H.

THE LAKESIDE DRIVE

Oil

4000

H. H.

THE LAKESIDE DRIVE

Watercolor

4000

THE LAKESIDE DRIVE

Watercolor

1200

THE LAKESIDE DRIVE

"

300

THE LAKESIDE DRIVE

"

3000

John H. H.

THE LAKESIDE DRIVE

Watercolor

\$1200

THE LAKESIDE DRIVE - HARRIMAN

THE LAKESIDE DRIVE - HARRIMAN

THE LAKESIDE DRIVE - HARRIMAN

THE LAKESIDE DRIVE - HARRIMAN

THE LAKESIDE DRIVE - HARRIMAN

October 20, 1955

not to publishing information regarding sales transactions. Searchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information by the publisher 60 years after the date of sale.

New York Committee for

STEVENSON, KEFAUVER and WAGNER

Hotel Biltmore- Room 203

MU 5-6888

~~XXXXXX~~ • New York 17, New York • Telephone: ~~XXXXXX~~

October 20, 1956

FRANCIS W. H. ADAMS
JAMES A. FARLEY
MRS. FIORELLA H. LAGUARDIA
HERBERT H. LEHMAN
MRS. FRANKLIN D. ROOSEVELT
Honorary Chairmen

THOMAS K. FINLETTER
ANNA M. ROSENBERG
Co-Chairmen

CASS CANFIELD
Chairman, Exec. Com.

JOHN J. B. SHEA
Executive Chairman

SAM HARRIS
Treasurer

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

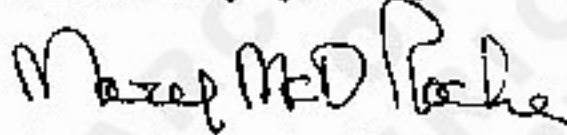
Dear Miss Halpert:

Thank you so much for your contribution. We are most grateful to you for helping us to get this project underway.

I am enclosing a sample of the letter and statement which will arrive at the desks of 6,500 business and professional women in New York on Monday morning. In addition to this mailing we are putting on a special drive this week to line up sponsors. If you know of any business or professional women or women artists you think might be willing to contribute \$50 to support our advertisement, we would be very grateful for their names and addresses.

Thank you again for your help.

Sincerely yours,


Mary McD. Roche

Business and
Professional Women's
Committee

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

30 Rockefeller Plaza
New York 20, N. Y.

Room 5600

October 24, 1956

Dear Mrs. Halpert:

Attached you will find a list of art work belonging to Mr. Nelson A. Rockefeller, by artists whom you handle. Mr. Rockefeller's insurance policy must be revised and we would appreciate your indicating a fair market price today (replacement cost) for each item in the column indicated. To help in this, the former value is noted with the year it was given.

Please return the list with your bill for these services to me at the above address.

Thank you very much.

Sincerely yours,



Carol Kinzel

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Encl.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

October 23, 1956

Mr. Alexandre Rabow
547 Sutter Street
San Francisco 2, California

Dear Mr. Rabow:

Thank you for your letter.

Of course, we were very pleased that you liked the Ben Shahn exhibition at Gump's. Because you saw the drawing there, I think it would be more fitting if you would make the purchase directly in San Francisco. We were obliged to allow a small commission to Gump's and he may allow you part of it.

When you are next in New York, I shall be glad to show you other examples of Shahn's work. Since our arrangement limits us to a sales commission, we can allow only part of that percentage in the event of resale. In any event, I am sure we can arrive at a mutual understanding.

Sincerely yours,

EGH/ak

rior to publishing information regarding sales transactions, searchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Edwin C. Wilson
3122 P Street, N. W.
Washington 7, D. C.

October 23, 1956


Mrs. Edith Halpert,
Director, The Downtown Gallery,
32 East 51st Street,
New York 22, N. Y.

Dear Mrs. Halpert:

I have received the Tobey, the Freed and the four Dove
water colours, and am much pleased with them.

I enclose my check for \$385 against the total statement
of \$985 which leaves a balance unpaid of \$600. I shall send
you a further check a little later.

Yours sincerely,



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on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

The American artist magazine are getting way better than before for they discover & put more new artists each times. But I felt they repeat too often on the same big name artist. Also they art news are the same too. Seemed likely the one who making most money on ~~art~~ ^{art} are the one that getting the most ~~plenty~~ write up. it doesn't seemed to be too fair for other struggle artist.

I think Thomas B. Hess is a very fine arts critic for he take time to go to greenwich village to discover new artist for me & my associated friend. though he is a very fine critic now for what I said in this simple write it doesn't necessary agreed with the high mind people. or agreed with you also for get about coming to L.A. Chiatom to open my art gallery. The police are not after me for it is only traffics ticket. also I'm getting the best doctors to help me out on my ears. I probably give up painting also this will be my last letter that I write to you. I might not come to New York.

Stanley T.

October 24, 1956

Mr. Robert T. Brinmade, President
Guaremas Country Club, S.A.
Apartado 4898 Del Roto
Caracas, Venezuela

Dear Mr. Brinmade:

Mr. Zarach and I discussed your kind letter of October 10th. Indeed, we are very much interested in the possibility of your acquiring the sculpture made for the Bank of the Southwest.

The reproduction, which you saw in the Architectural Forum, illustrated only one element of the total composition. The enclosed photograph (1) shows it in its entirety, to give you an idea of scale. I am also enclosing photograph (2). The panel is actually 30 x 32 feet. There are three figures in the composition as you will note.

(1-A) Depicts Arica Indian Sunworshipper - 25 feet in height. (1-B) of the man and child, measures 22 feet in height. (1-C) Woman's figure, reproduced in the Architectural Forum, is 22 feet across and approximately 8 feet high.

The other two elements can be eliminated, if so desired, as they are more specific - the group of flags and the sunburst. The latter is 8 feet across. The relief projection of the figures varies between 12 - 18 inches. They are not in the full-round but a cut out in silhouette form. All these independent units were to have been mounted on a panel of fluted aluminum but marble, limestone, or brick would serve the purpose just as well, depending entirely on the architecture of the Guaremas Country Club. Thus, one would achieve either the effect of an aluminum unit of 30 x 32 feet or a series of raised silhouettes against a contrasting background. With the appropriate lighting, the latter would be more effective.

In making the decision, you may choose either the entire group or individual figures as separate elements. The latter would involve another casting.

We hope that some arrangement can be made whereby the sculpture may be acquired by you.

Sincerely yours,

EGH/ek

P.S. Three additional photographs are included to suggest the scale.

276 - 1st Hicks St Brooklyn
Oct 20 1956 '26

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Mr Robert F Brunsmaide -
President
Guaremas Country Club. SA
Caracas - Venezuela

Dear Mr Brunsmaide -

I received your letter of Oct 10 - and
~~would~~ am very much interested in the possibility
of your acquiring the sculpture I made for the
Bank of the South West - Let me outline
the situation - The reproduction which you
saw reproduced in Architectural Form showed
only one element in the composition of the panel
The panel would need a wall of an area of
no less than 30 x 32 feet - It could be more
but no less - There are three figures in the
composition. The figure at the left depicts an
Aster Indian Sun worshipper - which is 28 feet
high - Then there is a figure of man & a child
at the right which is 22 feet high - The
woman at bottom which was reproduced in
Architectural Form is 22 feet across & about
8 feet high - There are also two other elements
a group of 7 flags - which could be eliminated if
so desired - + a sun burst 8 feet across
Wm

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Via Angelo Masina, 5
Rome
October 26, 1956

Mr. L. Allen
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mr. Allen:

^{sending}
I am ~~enclosing~~ the black and white photograph of "Galleria, Naples" which you requested for use in the Illinois Show catalogue. I am very happy to be included in the exhibition.

Would you be kind enough to confirm receipt of the photo, as well as of the color transparencies I sent to you previously; I am a little concerned about the mail situation.

Sincerely yours,

HA R. Lauster

PK write him

October 23, 1956

Mr. Alan Gussow
120 Spring Street
New York, N. Y.

Dear Mr. Gussow:

Several days ago, Mr. Andrew Ritchie of the Museum of Modern Art returned the photographs and the transparencies of your work. He suggested that you communicate with him directly or preferably with his assistant, Mr. Sam Hunter, about the first of November or a day or two earlier.

During the conversation, will you please refer to the fact that this is being done at Mr. Ritchie's request via Mrs. Halpert.

Good luck to you.

Sincerely yours,

RMH/ek

October 23, 1956

Mr. Alfred Frankenstein
San Francisco Chronicle
San Francisco 19, California

Dear Mr. Frankenstein:

Unfortunately, we did not make complete photographic records in the early 30's and there are only a few prints of the Sacco-Vanzetti series by Ben Shahn. At the moment, I am trying to trace the original negative which Ben removed from the gallery some years ago and presumably left with Dorothy Miller at the Museum of Modern Art.

As soon as I can assemble even a portion of the set, I shall send it on to you.

Sincerely yours,

EGL/ek

October 29, 1966

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Department of Art
Los Angeles 84, California

Dear Fred:

I am delighted that you are pleased with the Lohbruck.

For your information, I purchased the sculpture from Thannhauser in 1960 and was told at the time that this is unique in the Kunststein, but that there is a bronze cast of it in a German museum. Because Thannhauser would have apoplexy if he knew that I had sold it to anyone but him, I should have to wait for a propitious moment to get any further information. I believe, however, that it is reproduced in one of the Lohbruck books.

It was great fun seeing you, and I regret that your visit was of such short duration.

Sincerely yours,

EGW/ek

Miss Robinson is now
Mrs Robert B. Bradshaw
16 Rockledge Road
Bronxville, N.Y.
Mrs Warfield - JDR III Sec'y.
would like to come in to
see you. Cathy Furman

October 29, 1956

Professor Charles H. Morgan
Department of Fine Arts
Amherst College
Amherst, Massachusetts

Dear Professor Morgan:

I am enclosing a receipted bill for the Walter Meigs painting which will be shipped to you early next week. We are pleased that he will be so well represented in your collection.

The photographer, unfortunately, mislaid the negative but hopes to locate it in a few days and will make 12 prints for you which he will mail to you directly.

Biographical notes are enclosed. If there is any other information you require, please advise me accordingly.

Sincerely yours,

EGM/ek
Enc.

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*136 West Greenfield Avenue
Milwaukee 4, Wisconsin*

October 22, 1956

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

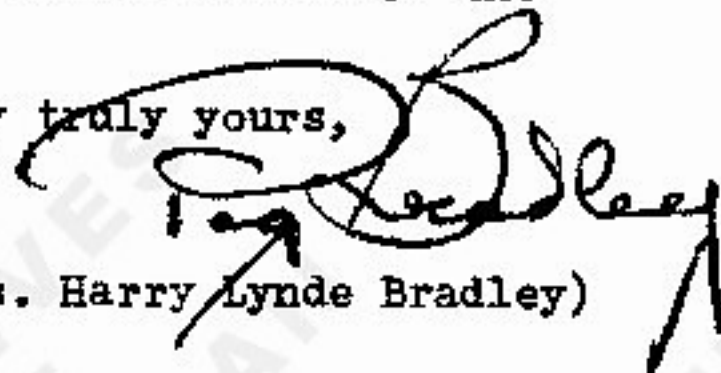
Dear Mrs. Halpert:

I have your statement for the paintings,
but as I have not received them yet I have
not sent the check.

My understanding is that you are to keep
the Stuart Davis for the Show but that you
were sending the Georgia O'Keeffe and the
Scheeler when they had been treated so that
the glass could be removed.

I am still flirting with the idea of the
big Stuart Davis.

Very truly yours,


(Mrs. Harry Lynde Bradley)

MBB:IB

Oct. 29, 1956

Mr. Edward Schenck, Director
Brooklyn Museum
Eastern Parkway
Brooklyn,
N.Y.

Dear Mr. Schenck:

An error was made, on my part, with the price of the
Niles Spencer drawing, "White Factory, Paris", for your drawing
Exhibition.

The figure on the form I sent to you was \$250.00. The correct
price is \$350.00. Please excuse this mistake.

Sincerely yours

John Marin, Jr.
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

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may be published 60 years after the date of sale.

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 38, NEW YORK

TELEPHONE, MEVINS 8-5000

CABLE ADDRESS, BROOKMUSE

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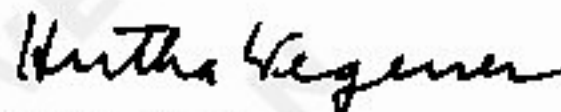
October 30, 1956

The Downtown Gallery
32 East 51st Street
New York, New York

Gentlemen:

Mr. Gordon is in Europe and, therefore, will not be able to accept your kind invitation to the preview reception for Stuart Davis on Monday, November 5, 1956.

Sincerely yours



(Mrs.) Hertha Wegener
Assistant Curator of
Paintings and Sculpture

HW:CU

The STANHOPE
Fifth Avenue at Eighty-first Street
New York

October 29, '56 -

My dear Edith Halpert -

Thanks for your invitation. It's not a convenient time - I usually eat at that hour and scrouge a bit thereafter, if possible, before my evening's chore. In any case I hope to see the show with or without jazz -

All the best,
Sincerely,
Edward J. Robinson,

Not to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 28, 1956

Mrs. Laura Elliott
Nash Road
Goldens Bridge, New York

Dear Mrs. Elliott:

With all the activity since my return, I have not
had an opportunity to answer your letter.

Because we limit ourselves to the artists whose
names appear below, and have group invitation shows
like those of the Chicago artists and more recently
of Artists in Europe, I am afraid that we are not
in a position to take any pictures on consignment.

However, so that our records are complete in re-
lation to the picture I purchased, would you be
good enough to send me a biographical sketch. I
shall be most grateful to you.

Sincerely yours,

ECM/ek

The Corcoran Gallery of Art

Washington 6, D.C.

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

October 26, 1956

METROPOLITAN 6-3211

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

We are most grateful for your generous assistance in helping us to prepare the retrospective section of the 25th Biennial Exhibition. We are confident that this historical section will add great interest to the 50th anniversary of the Exhibition.

We would like to receive the paintings, GIRL WEARING BANDANA by Yasuo Kuniyoshi, and LONGHI ON BROADWAY by Charles Demuth, at the Gallery not later than January 2, 1956.

We understand that Budworth will handle the crating and shipping of the paintings, and that you will make your own arrangements with Budworth, billing us at a later date.

We note that you wish us to insure the paintings wall-to-wall in the amount \$5,000 each.

We have ordered photographs from Mr. Baker.

Thanking you for your kind cooperation, I am

Sincerely yours,



Gudmund Vigtel
Administrative Assistant

Sir Jacob Epstein

October 23, 1956

When the sculptures arrive, do you want me to pay you in dollars or shall we send you a draft in pounds?

My best regards.

Sincerely yours,

EGM/ek

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

BYLVAN LANG
LESLIE BYRD
DALTON CROSS
BERNARD LADON
JESSE H. OPPENHEIMER
JOHN P. GILES
PERRY D. DAVIS, JR.
NEILL BOLDRICK, JR.

LAW OFFICES
LANG, BYRD, CROSS, LADON & OPPENHEIMER

1500 MILAM BUILDING
SAN ANTONIO 5, TEXAS

October 25, 1956

5516

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Since Mary returned a few days ago she has been anxious to write and thank you for your many courtesies to both of us, but I told her to hold up until I could write you a letter about several matters.

First, my thanks for your being so nice to me.

Secondly, thanks for being so nice to Dr. Irving Graef, an excellent diagnostician -- and professor in one of the medical schools in New York -- who had given me a general physical examination when I was in New York. He wanted some picture for his mantel and I had given him your name. This morning in a note to me relative to other matters, he stated: "I looked up Miss Halpert at the Downtown Gallery and was much impressed with her good sense and suggestions." All you need is a good publicity man like I am, and whether it be oil men like Tom Slick or physicians, you certainly know how to handle people.

Thirdly, I want to report on the Zorach matter. Please tell Mr. Zorach that I received the large envelope containing the two blue prints which gave the dimensions of the figures and how they should be attached to a building, and also his detailed handwritten letter as to the method of doing so. Both were delivered by me the next day to John Leeper of the McNay, and Mr. Leeper in turn was to deliver same to the architect, O'Neill Ford. Spoke to Leeper again yesterday and he advised that he expected to meet with Ford very shortly, although they had discussed the matter ^{on} the telephone.

Fourth, to your and my personal problems: I requested Mary to advise you that while I liked Levine's "Magic for Millions," yet I preferred to obtain works of other artists at this time. I was so much impressed by Stuart Davis's "Drying Sails," but Mary is not too enthusiastic about same, so I will probably have to wait for some other Stuart Davis or else pick that up at some future date if it is still around. It is a period I like, but Mary does not care for.

Mary is still considering Georgia O'Keefe's "Waterfall," and while I think she is a great artist, yet the painting does not really "send me," to use the vernacular of you young people. Insofar as Dove is concerned, for my money, I love "Dancing Tree," but Mary thinks it is not as representational of his perhaps very best paintings. Dove has never appealed

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San Francisco Chronicle

KRON-TV
CHANNEL 4

October 31, 1956

Dear Mrs. Halpert -

Many thanks for your kindness in offering to let me have photographs of Ben Shahn's Sacco and Vanzetti series. Whether or not the negatives turn up, I should like to ask if you have a copy of the catalogue for that show, which took place in your gallery between April 5 and 17, 1932, and if so, if you would lend it to me. This catalogue seems to be quite rare, and I shall take extremely good care of it and return it with a minimum of delay. But if you haven't a copy, let me know, since I may be able to run it down through the Museum of Modern Art or the Frick Art Reference Library.

Best regards

Alfred Fruehan

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museum. Please see if you
can not get a commitment.

Lots of love to you.
Edita dear. Thanks for
making my visit to New York
so pleasant with the lovely
parties and with the many
patient lectures on art.

Affectionately,

Mary,

October twenty-sixth.

My best to John and to Lawrence

(2) at the top ^{at} right of the panel -

I also have the $\frac{1}{4}$ size model of the entire panel which is about 8 x feet 3 1/2

These figures ^{in large panel} are ~~are~~ about 12 to 18 inches in relief - that is 12 to 18 inch projection - not full round ~~are~~ ^{but} cut out - silhouette - They were originally to be mounted upon a fluted aluminum background - but the figures could be mounted on a brick - or marble or limestone background as well - Mounted on the fluted aluminum background the effect would have been a complete aluminum sculpture about 30 x 32 feet - mounted on another background the figures would give the effect of raised or embossed cut outs against the background - with the proper lighting would be very effective - This could be worked out with the architect of your building -

Before we can discuss price etc. I want to tell you that the panel is being considered by a group in San Antonio Texas - This of course ~~is~~ may or may not materialize -

WILLIAM ROCKHILL NELSON GALLERY OF ART

(The William Rockhill Nelson Trust)

ATKINS MUSEUM OF FINE ARTS

KANSAS CITY 11, MISSOURI

Cable Address: Neltrust

October 26, 1956

Mrs. Edith Gregor Halpert, Director
THE DOWNTOWN GALLERY
32 East 51 Street
New York 22, New York

Dear Edith:

There must be a special hell designed for those who don't keep their promises. I fully intended to get in to see you on our trip to New York but in making selections the Committee decided to pass over Dove this year and save him for a future selection.

I wanted to come in and see you since you are one of my favorite girls but time was so short and I got so involved that I was on the plane to Kansas City before I knew it. Please do accept my sincere apologies because it was certainly not as I had planned.

Please forgive and I will certainly be in to see you on my next trip.

Yours fondly,


Patrick J. Kelleher
Curator of European Art

PJK:pk

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FINE ARTS ASSOCIATES

41 EAST 57TH STREET, NEW YORK 22, N. Y.

ELDERADO 5-3715

CABLE ADDRESS: "GERBOTTO, NEW YORK"

OTTO M. GERSON

October 20, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

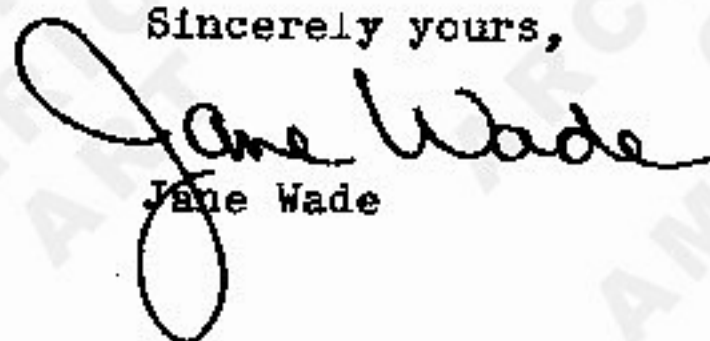
Dear Mrs. Halpert:

Just a note to confirm our telephone conversation of this morning:

The bronze "Portrait of a Man" by Desplau is offered to us for \$1200 net to you.

With best regards,

Sincerely yours,


Jane Wade

UNIVERSITY OF CALIFORNIA

Department of Art
LOS ANGELES 24, CALIFORNIA

October 22, 1956

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Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Just a note to give you a written acknowledgment of the arrival of the statue by Lehmbruck in good condition. You may be sure that we are very glad to have it here. I can hardly imagine a work which would be more popular with every interest and taste.

Some time at your leisure, I should be grateful if you could let us have word as to the previous owner, or owners, and the date at which you acquired the piece, so that we might possibly have a complete record.

With all best wishes,

Cordially,



Frederick S. Wight
Director of the Art Galleries

FSW:mg

cc: Mr. Donald Winston

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October 24, 1956

Mrs. Jean Lipman, Editor
Art in America
Cannondale, Connecticut

Dear Jean:

I was very sad reading your letter and the enclosures. It does seem very wicked to have so fine a magazine collapse on its heels, leaving the field with just two art publications of broad appeal.

As you probably know, the interest of Mrs. Rockefeller has been devoted largely to the Museum of Modern Art, and it seems reasonable to suppose that she would not spread her contributions further. I am hardly the person to approach her or Hirschhorn, and I am quite certain that William Lane cannot get himself involved in any project as he is very much occupied with his several business organizations. Karelík is another problem child, who from my observation, would be far removed from such involvement. In any event, I am most unsuited for the role of money raiser although, I am sure, that the Foundation would make an annual contribution toward continuity of this very valuable publication.

My personal feeling is that a magazine which has, as you say, outgrown a one man management, should be transferred to a professional publisher or be consolidated with a magazine like Arts Quarterly or the College Arts Journal in order to combine the overhead. I know that I tried publishing a magazine about 28 years ago, I dropped it at the end of the year, and feel very useless in the way of any creative suggestions.

Actually a letter similar to that addressed to C. C. Cunningham might be most effective in a direct approach to any or all of the four people mentioned, particularly Hirschhorn, whose funds are truly unlimited. Why don't you call me before you come to New York on your next visit and perhaps I can coax you to have dinner with me. My best regards.

Sincerely yours,

EGH/ak

SIDNEY BERKOWITZ
29 EAST 64TH STREET
NEW YORK 21, N. Y.
—
RHINGLANDER 4-4760

October 31, 1956

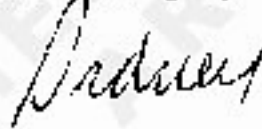
Dear Edith:

You will be pleased to learn that the American Federation of Arts has received a grant from the Rockefeller Foundation for The Third Art Film Festival to be held at the Metropolitan Museum, April 26th, 27th and 28th, 1957.

We expect to receive more than two hundred films for submission to the festival and we should like to invite you to act as a member of the screening committee at your convenience. We will probably meet about 6 to 8 times during the next six months and most of the screenings will be held at this office. We know you cannot attend all screenings.

Because of the need to print letterheads, we would appreciate your immediate acceptance.

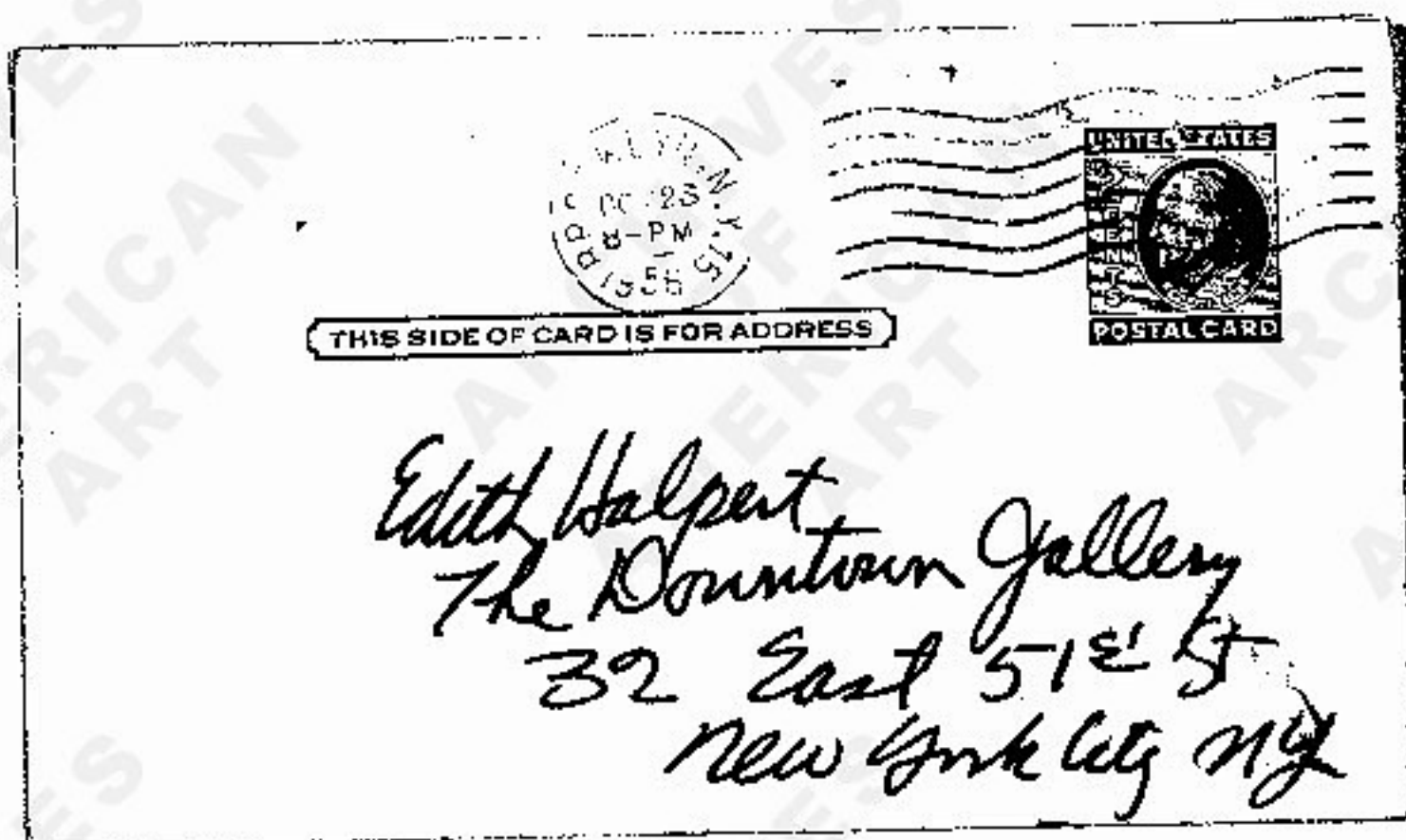
Sincerely yours,



Sidney Berkowitz, Chmn.
Third Art Film Festival

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October 29, 1956

Mrs. Daniel Gersenz
414 East 62 Street
New York, N. Y.

Dear Mrs. Gersenz:

During our exhibition of AMERICANS IN EUROPE, you expressed an interest in the small paintings by Don Pink.

We have just received five new oils on papers which I consider particularly exciting, and I am writing to you so that you may have an opportunity of seeing these before they are put on display.

I look forward to your visit.

Sincerely yours,

EGB/ek

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MILTON GOLDMAN AGENCY

22 EAST 80TH STREET
NEW YORK 22, N.Y.
MURRAY HILL 8-0840
CABLE ADDRESS MILYGOLD

October 29, 1956.

Miss Edith Halpert,
The Downtown Gallery,
32 East 51st Street,
New York, N.Y.

Dear Edith:

Thank you very much for your invitation to attend the preview reception for Stuart Davis. I'll be delighted to attend and look forward to seeing you.

MG:GH

Best always,
Milton Goldman
MILTON GOLDMAN per G.H.

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18 Hyde Park Gate
Kensington, S.W.7.
Western 5723.

Oct. 28th 1956

Dear Editor, Halpern - I have
your letter of Oct 23rd & I
would like to be clear about
some things so as to avoid
misunderstandings. For one
thing I am not limiting
the edition of the Madonna
& Child to 6. There will be
an edition of 12. I am not
eager also to sell one the
edition. I think you will
find that there are buyers
if the edition is not so
strictly limited as 6 is.
I am of course thinking only of

right to publishing information regarding sales transactions;
creators are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

October 29, 1966

Mrs. E. E. Levin
88 East 10 Street
New York, N. Y.

Dear Mrs. Levin:

During our exhibition of AMERICANS IN EUROPE, you ex-
pressed an interest in the small paintings by Ben
Pink.

We have just received five new oils on paper which
I consider particularly exciting, and I am writing
to you so that you may have an opportunity of
seeing these before they are put on display.

I look forward to your visit.

Sincerely yours,

EGH/ek

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Stanley J. Wolf

1 Shore Drive, Great Neck, N. Y.

As to the others, I am sure that
you have even more knowledge
than I, having handled them
at some time in the past.

We hope to hear from you soon.

Sincerely,
Marcia Wolf



ENTE AUTONOMO
"LA BIENNALE DI VENEZIA."

Venezia, li . . . October 30th, 1956.
S. Marco, Ca Giustinian - Tel. 27858 - 28110

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Dear Sir,

Thank you for your prompt reply to my preceding letter.

I have received the stills of the three paintings by Ben Shahn and I must say that they look to me really worth being shown in a Museum, in spite of their small size. In this connection I shall be most obliged if you will kindly let me know whether the measures marked on the back of the stills are in inches, as I think, or in cm.

As regards the purchase of one of Shahn's paintings, the matter is now being examined by the municipal Committee; I shall let you know as soon as I have some news, hoping we shall be able to come to an arrangement.

Thanking you and with my best regards, I am,

Yours sincerely,

Ettore Gianferrari

Ettore Gianferrari

Chief of Sales Department

Mr. E.G. Halpert,
The Downtown Gallery,
32 east, 51st Street,
New York, 22, N.Y.

for publishing information regarding sales transactions,
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purchaser is living, it can be assumed that the information
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October 23, 1955

Mr. Boris Mirski
168 Newbury Street
Boston 16, Massachusetts

Dear Boris:

Every once in a while, I get a news report about you
but an original letter inscribed in the fine hand of
Boris Mirski is more than I can hope for I am sure.
However, I do want to check up on the Madelman. You
wrote in July that Ducc was commissioned to carve the
missing arm for the female figure. Has that been ac-
complished or should I try to sell the male "Tangier"
as a separate unit.

Ben Shahn sent me a most enthusiastic letter about you
and Fortress is also delighted to meet you. In addition,
I got word that there were 500 people present at the
opening of the Mirski exhibition. More power to you.

Affectionately,

RAM/ek

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October 23, 1950

Mrs. John Barclay, Jr.
320 W. Pittsburgh Street
Greensburg, Pa.

Dear Mrs. Barclay:

Thank you so much for sending me the clipping. As you requested, I am returning it to you.

Sincerely yours,

EGH/ek
Enc.

Mrs. Stanley J. Wolf

1 Shore Drive, Great Neck, N. Y.

October 24, 1956

Dear Mrs. Halpert,

Sorry it has taken so long for me to send this information on to you, but better late than never as here it is

The Balcomb Greene - Naked in The Light - Art News - May 1954 - Lengthy detailed article on how B.G. paints a picture by Elaine de Kooning. Two page color reproduction.



the little gallery

39 Palmer Square West

Princeton, N. J.

Telephone 1-0395

Oct. 26, 1956

Mrs. Edith Halpert, Dir.
The Downtown Gallery
32 East 51st St.
New York 22, N.Y.

Dear Mrs. Halpert,

We apologize for our delay in informing you that we have sold two of the Cushing Originals. We would like to keep two here in Princeton and will return the remaining two on our next trip to New York.

At that time we will take you a check for the two we have sold.

Thank you very much.

Most sincerely,

Laron B. Munson
The Little Gallery

ETCHINGS - PAINTINGS - PRINTS - FRAMING

WE SPECIALIZE IN THE RESTORATION OF PAINTINGS

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18 Hyde Park Gate
Kensington, S.W.7.

Western 5723.

exhibition I am altogether
doubtful at the moment.
A comprehensive exhibition of
my work in N.Y.C. would
be very difficult to arrange
& I am really not prepared
for that. I had a great show
at the Tate a few years ago
but my larger works, which
are in public galleries here
were easily borrowed. There
are very few of my
larger things in America &
I would want some at least
of these to make a decent
show. Sully Dyer who
owns the great Madonna held
is the only one who owns
pieces. Billy Rose bought
recently the marble group of birds

SAMPLING OF POSSIBLE CONTENT FOR ONE ART IN AMERICA ANNUAL
based on selections from 1955-56 material, published and scheduled

PAINTING

ANDREW WYETH by Lloyd Goodrich, with captions by the Artist
J. O. J. FROST, PAINTER-HISTORIAN OF MARBLEHEAD by Nina Fletcher Little
LEE GATCH by Dorothy Gees Seckler
CONVERSATIONS WITH RICO LEBRUN by Selden Rodman
LYONEL FEININGER AND GERMAN ROMANTICISM by Alfred Werner
THE MURDOCK COLLECTION OF AMERICAN ART AT WICHITA by Dwight Kirsch
LIFE'S DILEMMAS IN THE LIFE OF THE MODERN ARTIST by George L. K. Morris

SCULPTURE

ALEXANDER CALDER by James Johnson Sweeney
SEYMOUR LIPTON by Andrew C. Ritchie
DAVID HARE by Robert Goldwater
ISAMU NOGUCHI by Franklin Page
DAVID SMITH by himself

ARCHITECTURE

NAKASHIMA'S HOUSE AND WORKSHOP by Edgar Kaufmann, Jr.
EAST COAST ARCHITECTURE by Jan Reimer

PHOTOGRAPHY

THE DEVELOPMENT OF ACTION PHOTOGRAPHY by Beaumont Newhall
ALFRED STIEGLITZ by Sam Hunter

PRINTS

EARLY AMERICAN NAVAL PRINTS by Irving S. Olds
LITHOGRAPHS BY RALSTON CRAWFORD by Edward H. Dwight

ART EDUCATION

CREATIVE ART EDUCATION by Ann M. Lally

DECORATIVE ARTS

AMERICAN GLASS - STIEGEL TO STEUBEN by Helen McKearin
THE SILVERSMITHS' ART IN AMERICA by Kathryn C. Buhler
18TH & 19TH CENTURY DECORATED FURNITURE by Frank O. Spinney
TEXTILES AND TAPESTRIES by Marguerite Zorach

SPECIAL FEATURES (groups of related articles)

ART AND INDUSTRY - edited by Eloise and Otto Spaeth, articles by Russell Lynes,
Bernice Fitz-Gibbon, Daniel Wildenstein, etc.

NEW TALENT IN THE U.S.A. - edited by John I. H. Baur, committee includes Lloyd Good-
rich, Dorothy C. Miller, James Thrall Soby, Gordon Washburn, Bartlett H. Hayes, Jr.
Annual coordinated American Federation of Arts traveling exhibition.

RESTORATION VILLAGES - edited by Abbott L. Cummings, articles by Electra H. Webb,
Louis C. Jones, Henry N. Flynt, etc.

ART "PORTRAITS" - HENRY McBRIDE by Charlotte Devree; JOHN DENMAN, COLLECTOR by Aline
B. Saarinen; HENRY F. du PONT by Alice Winchester, etc.

MUSEUM TRENDS - NEW INTEREST IN FOLK ART by Mitchell Wilder (Williamsburg); MUSEUMS
AND YOUNG COLLECTORS by C. C. Cunningham (Wadsworth Athenaeum); TV AND THE MUSEUM
by Douglas MacAgy (Museum of Fine Arts, Boston), etc.

BOOK REVIEWS

SURVEY OF EXHIBITION CATALOGUES, 1955-56 by Virgil Barker
REVIEWS OF ART BOOKS IN ALL FIELDS by C. C. Cunningham, Oliver W. Larkin, Alan
Barroughs, A. Hyatt Mayor, etc.

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October 29, 1956

Mr. Louis Klein
The Dartmouth Press
29 East 22 Street
New York, N. Y.

Dear Mr. Klein:

During our exhibition of AMERICANS IN EUROPE, you expressed an interest in the small paintings by Don Fink.

We have just received five new oils on paper which I consider particularly exciting, and I am writing to you so that you may have an opportunity of seeing these before they are put on display.

I look forward to your visit.

Sincerely yours,

EGH/ek

700 Alta Avenue

Dear Edith:

I want to thank you again for the beautiful dinner party that you gave for us. It was such fun. I enjoyed almost as much your big cocktail party.

I hope that your sister is a little more comfortable so that you can let down a little. I am really concerned about you.

I am still trying to persuade Sylron to buy the O'Keefe. So far no luck. We do definitely want the Dove Dawn III. I would also like to own Dawn II and would like to buy it, now, subject to return from

OK in corresp.

HERBERT J. KAYDEN, M. D.

Dear Edith —

Oct. 26, 1956

I have read your letter and am somewhat disappointed & even disturbed. I well understand that you or an artist can price a painting as you choose without regard to the printed label. And I do regret your statement about selling pictures in advance of the exhibition — & we were very pleased to be able to purchase the small oil in advance of the exhibition.

I am disturbed about Mr. Davis' idea of turning in earlier paintings for new ones. I hardly think paintings an equivalent to cash — & there is no certainty that a current painting is better than an earlier one. In our own case, we have frequently (Tam, Cheryl, Kreniyoshi) purchased small paintings & then exchanged them or applied them to larger, more expensive paintings — a procedure you have established for us and encouraged us to carry out! The Davis gouache was surely purchased with the idea of turning it in — when another painting of his was available. We have waited many years for a painting of his that was suitable & (to us) representative. And, Gabriell & I agreed last week that if the price was \$1000. we would turn in both gouaches by Stuart Davis — the 1927 "Still Life with Bottles" was \$325 — & the "Study for Drawing #3" was \$400. — which would again leave us \$575 to pay for the new oil.

I wouldn't want to interrupt the creative mood —

Stella Drabkin, 2404 Pine Street Philadelphia 3, Pennsylvania

October 21, 1956.

17 Mrs. Judith D. Halpern
The Downtown Gallery
32 E. 51 street
New York, N. Y.

Dear Judith:

Here is the photo of the Cabaret again.
Thank you so much for considering me
for the project, I am very grateful.

David will get to work tomorrow
and photograph the other mosaics I have
here so will have them for future reference.
The "Knock" in the Academy Show will
have to be done later, it is very beautiful,
and will photograph well. I am sure.

It was good to see you.

Most sincerely

Stella Drabkin

T H E D E N V E R A R T M U S E U M

WEST FOURTEENTH AVENUE AND ACOMA STREET
CHILDREN'S MUSEUM, 1370 RANNOCK STREET

DENVER 4, COLORADO

OTTO KARL BACH - DIRECTOR

NATIVE ARTS DIVISION, CHAPPELL HOUSE, 1300 LOGAN STREET

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

30 October 1956

Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your cordial letter of October 24. I can see your problem in choosing things to suggest. As a guide for you, I list the following representation that we have promised: paintings by Herbert Bayer, some by Chesley Bonestell, work by E. W. Nay, Matta, Tamayo, Margo Hoff, Laurence Calcagno, Calder, Stanley Twardoweiz, Tanguy and Baziotes; also sculpture by George Rickey and Ibram Lassow. In addition to these contemporary artists, we have toiles, prints and paintings relevant to the XIX century balloon developments.

With this listing as reference, we shall hope to hear from you again with your suggestions.

Thank you again for your interest and willingness to cooperate with us in our spring project.

Sincerely,

Otto M. Bach

Mrs. Otto Karl Bach
Museum-Schools Coordinator

CMB
/
mjd

October 24, 1956

Mr. Dord Edward Fitts, Director
Dord Fitts Galleries
505 East Third
Amarillo, Texas

Dear Mr. Fitts:

It was good to hear from you. I, too, enjoyed our meeting and hope to have the pleasure of seeing you again in the near future.

I am assembling a group of prints for your exhibition but would like to know when these should be sent as well as the actual number you would like. The names would include the two artists you already have -- Shahn and Davis -- as well as Walt Kuhn, Alexander Brook, Max Weber, John Marin and, perhaps, two or three of the younger generation.

So, write me shortly.

Sincerely yours,

ECM/ek

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WESTERN UNION TELEGRAM

W. P. MARSHALL, President

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International
Lever Telegram

1201

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at point of destination.

1206 SE
NA 145 PD WUX CAMBRIDGE MASS 26 1206PME

EDITH HELPERT, DOWN TOWN GALLERY,
32 EAST 51 ST

OFF TO GOOD START 20 ACCEPTANCES, ONLY AVE REFUSED,
WOULD YOU LEAD GOYESCAS, SAINTS, COMICS, CYBERNETICS,
DOWNFALL, JUMPING GIRL, TRIUMPHAL ARCH, RITING YOU AT
LENGTH WILL TELEPHONE MONDAY RE DRAWINGS MANY THANKS
FOR MANY THINGS

COOLIDGE

Fogg Art Museum

20 AVE GOYESCAS CYBERNETICS

THE COMPANY WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

ATLANTA ART ASSOCIATION GALLERIES
HIGH MUSEUM OF ART
McBURNIEY ART MEMORIAL
ATLANTA ART INSTITUTE

ATLANTA ART ASSOCIATION

1280 PEACHTREE STREET, N. E., ATLANTA 9, GEORGIA

TELEPHONE TRINITY 6-0371—P. O. BOX 7172—STATION C

October 25, 1956

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

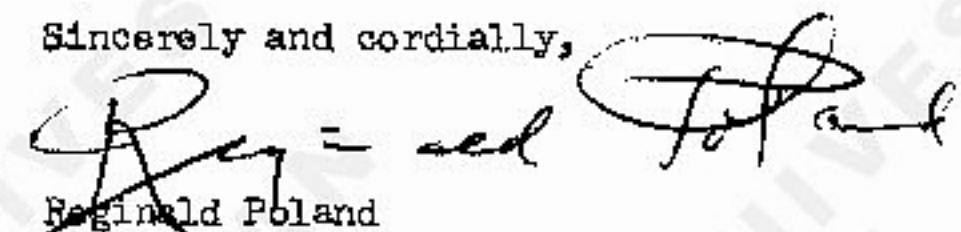
Dear Mrs. Halpert:

Reference is made to your kind letter of October 16, 1956.

We received the "JUGGLER" safe and sound and do appreciate you sending it. We are wondering if you would be kind enough to send us a photograph of, "My Fate is in your Hand." Our Acquisition Committee meets before long and I would like to have the photograph to show them at this meeting.

Thanks very much for your cooperation and understanding, and warm regards,

Sincerely and cordially,


Reginald Poland
Director of the Museums

RP:efh

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ms
October 25, 1956

Mr. Vincent Price
Berkshire Hotel
Madison Avenue at 52 Street
New York, N. Y.

Dear Mr. Price:

It has been great fun watching you Sunday nights, and I am writing to express my admiration for you and to thank you for giving American art such a boost.

Since you are such a close neighbor when you are in town, I hope that you will drop in to say hello. If you want to have some special entertainment, we have arranged for an unusual party to celebrate a one man exhibition of new paintings by Stuart Davis. The previous party, which I hope you and Mrs. Price will attend, is to be held on Monday, November 5th, from 5:00 - 8:00. As a surprise for Davis, we have hired his favorite jazz trio to play at the reception.

I do hope you can make it.

Sincerely yours,

EGG/ek

cc/ 550 N. Beverly Glen
Beverly Hills, California

JAMES N. ROSENBERG
575 MADISON AVENUE
NEW YORK 22
October 30, 1956

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Edith Halpert:

So far as I recall, I have never taken the liberty of recommending an artist to you for your successful and able gallery. I am now taking the liberty of writing you this letter about Lillian MacKendrick, whose work I have known and watched for quite a number of years. Herewith I send you some data about her. She lives at 230 Central Park South.

Dr. Feigl, who handles her work, is a fine man, and knows a lot about art, but I feel that Mrs. MacKendrick has come to a point in her career where she needs a more active and influential gallery.

May I suggest that if you have any interest in the matter, you will let me know and I will tell her to come and see you, or you can arrange directly with her by telephoning to her. Her telephone number is Circle 6-1781.

Sincerely yours,



JNR/rf
encls.

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The Corcoran Gallery of Art

Washington 6, D. C.

October 29, 1956

HERMANN WARNER WILLIAMS, JR.
DIRECTOR AND SECRETARY

METROPOLITAN 8-3211

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Mr. Max Weber
10 Hartley Road
Great Neck, Long Island
New York

Dear Mr. Weber:

In connection with the 25th Biennial Exhibition of Contemporary American Oil Paintings to be opened here January 13, 1957, we are planning a retrospective section to celebrate our 50th anniversary of the series. After the closing here at our Gallery on March 10th the exhibition will be shown at The Toledo Museum of Art from April 1 - April 30.

We would like to request the loan of your painting, STILL LIFE DISTRIBUTED.

We shall, of course, assume all costs of insurance, packing and transportation of the picture while it is on loan. In the event that this request is granted, we will assume that The Toledo Museum of Art is included, unless stated otherwise. I am enclosing two copies of our loan form, one of which we would like to have filled out and returned at your earliest convenience.

We would very much like to have the painting here at the Gallery not later than January 2, 1957.

Thanking you for your kind assistance, I am

Sincerely yours,

Hermann Williams

Director

HW/mh

3586 Avocado Ave.
Coconut Grove, Miami
October 24, 1956

Dear Miss Halpert.

I have a brass-band and steel-winded nerve to write you directly, but I have found there is nothing to be lost by going right straight to the top! I'm by way of becoming a painter, I hope a good one, after years of semi-commercial work (for \$ & cause). We've been in Miami a year, and before that I had a tremendous year with Syd Solomon over in Sarasota. Syd felt I really had something, and made me plunge right in.

Among other things he sent me to Alan Mc Nab, who was then at the 4 Arts in Palm Beach. Mr. Mc Nab

October 23, 1966

Dr. Herbert J. Kayden
33 East End Avenue
New York, N. Y.

Dear Herb:

I was very intrigued with your letter which arrived today.

Since you are quoting, may I correct you on the price of the small oil. I am sure, you will recall my statement to the effect that I had planned to price the picture at \$1000 but that Stuart Davis, whom I had not consulted previously, mentioned that during his last exhibition a picture of that size was sold at \$1100 and he certainly had no intention of reducing the figure, but he felt that within three years the price should rise at least 9 9/10%. Thus, that was to be the price in the exhibition. Presumably, none of the pictures were to be shown in advance as there is a large waiting list. So, I can assure you that Stuart will not come down on that figure. Hereafter, we plan to put the prices in plain figures so that no one will have the problem of deciphering in code.

As to applying the gouache to this painting even at the original price, I doubt whether Stuart will consider that type of exchange. First of all, he has as you will see from the catalog when it is sent out, five gouaches in the exhibition and will not want one turned in for a new one. He once remarked apropos of a similar suggestion made in reference to another artist, that it is unfair of a collector to keep his collection up to date by trading in old models for new like cars. Particularly, since in the latter instance there is a terrific loss for the client in the transaction.

At the moment, I doubt whether I can disturb Stuart while he is busy completing the last picture for the show. Why don't we let the matter ride until the opening or until two final paintings reach the gallery. I can then discuss it with him without interrupting his work and without disturbing his creative mood. In any event, the check will not cover the situation and I am, therefore, returning it to you until the matter can be thoroughly settled with the artist.

It was fun seeing you and Gabrielle. My best regards.

Sincerely yours,

RGH/ek
RSC

October 25, 1966

Mr. John Coolidge
Fogg Art Museum, Harvard University
Cambridge, Massachusetts

Dear Mr. Coolidge:

The bulletin for today refers to your final list.

The moment you make your decision, will you be good enough to send me a typewritten copy so that I can suggest a smaller selection from that list to the Virginia Museum, which can follow up your request for loans for the specific pictures and then alert the owners of the time extension.

My best regards.

Sincerely yours,

ECB/ek

skip lightly over Miami and head for New York - I doubt very much if a big powerful gallery like Downtown would be the place for me, but since you know the field perhaps you could suggest just the right contact.

We been bright enough not to join any of the peculiar little Art Groups which infest Miami. We had some success, and some rejections, with National shows we tried for - stupid old Sarasota, the Southeastern at Atlanta, and the Better; won the Bamy Award at Ruyhing and the first prize in a national contest for better pictures of the Sacred Idiot - of all things!!

Where do I go from here? Thanks for bending an ear so far, & if taken you do come to Florida please let me know.

Sincerely, Saint Robson Kennedy

COLUMBIA MUSEUM of ART

SENATE & BULL STREETS, COLUMBIA, SOUTH CAROLINA

JOHN RICHARD CRAFT
DIRECTOR

29 October 1956

Mrs. Edith Halpert, Director
Downtown Gallery
32 East 51st Street
New York, New York

Dear Mrs. Halpert:

The Columbia Museum of Art has formulated plans for a national painting exhibition with purchase prizes in excess of \$4,000.00, under the title of 1ST COLUMBIA PAINTING BIENNIAL.

A two-man jury composed of H. H. Arnason, Director of the Walker Art Center in Minneapolis, Minnesota, and Lee Malone, Director of the Houston Museum of Fine Arts, Houston, Texas, will select 150 paintings for the exhibit in open competition. Our Museum will invite the participation of approximately 50 artists.

The above jury members will then be joined by the Columbia Museum Director to award the purchase awards as follows:

OIL	WATERCOLOR
1st \$1500.00	1st \$500.00
2nd 1000.00	2nd 250.00
3rd 500.00	3rd 150.00

Recognizing that your Gallery has artists whom we desire to invite and possibly many who may wish to submit to the open competition, may we ask for an up-to-date listing of your artists. Also, it would be of considerable assistance if we could have the benefit of your advice as to the approach we should use in contacting the artist, whether it be direct or through your Gallery as agent.

Your counsel and suggestions will be appreciated in the initiation of this new source of strength of the Southeast to American Art.

Sincerely yours,

COLUMBIA MUSEUM OF ART

George W. Gunther
George W. Gunther
Assistant Director

GWG:LSB

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October 24, 1955

Mr. Nathan Cummings
Consolidated Foods Corporation
185 South LaSalle Street
Chicago 3, Illinois

Dear Mr. Cummings:

It was very good of you to write me, although I was sorry that you could not be with me at the opening party.

Just in case - I am sending you an advance notice of another party, but a particularly gay one, with a jazz orchestra to celebrate the opening of a one man show of new paintings by Stuart Davis. This will take place on November 5th.

I hope you can make it.

Sincerely yours,

KGM/ek

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October 23, 1956

Mr. Abbott L. Pattison
528 West Aldine Avenue
Chicago 13, Illinois

Dear Mr. Pattison:

Much as I wished to get to your opening, I had an appointment in Philadelphia on Sunday which I could not, under any circumstances, postpone. However, I shall certainly see the exhibition before it closes.

Fred Sweet wrote a few days ago asking for the loan of FIELD OF ENCOUNTER. This was sold late in the exhibition, but I arranged with the present owner - John McHugh - to lend it for the show as I was sure that you would like to be represented with this very fine example. One of the reliefs was sold to Frank Stanton and the third I kept for myself.

If you would like to send two or three small bronzes for our Christmas show, which opens early in December, I shall be glad to include them on the condition that it will in no way conflict with your current business arrangements.

Sincerely yours,

RGL/ek

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AMERICAN ACADEMY IN ROME
VIA ANGELO MASINA, 5
(PORTA S. PANCRAZIO)
ROME

October 30, 1956

Dear Mr. Allen,

Mr. Blaustein has left for a trip to Africa and will probably be gone for several months.

He asked us to handle his business for him. We would be glad to send you the paintings you requested but we have no idea which they are. If you could possibly send the transparencies to me, I would be able to identify the paintings easily and get them off to you immediately.

Sincerely yours,

Leon Goldin

Leon Goldin

1500 Carroll Street
Brooklyn 13, New York

October 22, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

Following is the list of our paintings you suggested we send you for reappraisal for our insurance reevaluation.

- | | |
|--|--------|
| 1. John Marin - Watercolor - "Related to the Sea" - 1944 - 20"x15" | 7000.- |
| 2. John Marin - Watercolor - "Sacco Falls, Maine" - 1950 - 11 $\frac{1}{2}$ x8 $\frac{1}{2}$ | 450. |
| 3. John Marin - Watercolor - "Circus Lions in the Ring" - 1941 - 11x9 | 500.- |
| 4. John Marin - Oil - "Pertaining to West New Jersey" - 1950 - 15x12 | 750. |
| 5. John Marin - Oil - "Prospect Harbor, Maine" - 1952 - 17x13 | 1000 |
| 6. Georgia O'Keeffe - Oil - "Feather and Brown Leaf" - 1935 - 20x16 | 1000. |
| 7. Stuart Davis - Gouache - "Gloucester Sunset" - 1955 - 17 $\frac{1}{2}$ x12-1/8 | 850. |
| 8. Arthur Dove - Watercolor - "Harbor Bank" - 1940 - 7x5 | 150 |
| 9. Ben Shahn - Watercolor - "The Smoke Filled Room" - 8 $\frac{1}{2}$ x7 | 90.- |
| 10. Reuben Tam - Oil - "Black Horizon" - 1951 - 11x10 | 750. |
| 11. Lyonel Feininger - Watercolor - "Rain Herold" - 1944 - 19x12 $\frac{1}{4}$ | 900. |
| 12. Yasuo Kuniyoshi - Drawing, ink - "Calf and His Mother" - 1922 - 11x10 | 450. |
| 13. Yasuo Kuniyoshi - Drawing, ink - "Miss Grace" - 1921 - 13x19 | 700.- |

Thank you for your kindness in taking care of the above for us. Best regards to you and the staff from Pauline and myself.

Sincerely,

Irving Brown
Irving Brown

October 20, 1956

Mr. Edgar Scheenck, Director
The Brooklyn Museum
Eastern Parkway
New York, N. Y.

Dear Ed:

Guess how shocked I was to find that Brooklyn was absent in the list of 64 museums possessing one or more examples by Stuart Davis.

I am writing, therefore, to give you advance notice of his forthcoming one man show which opens on November 6th. The show comprises eight new paintings, all available for sale, unless someone snaps them up before the opening. This is your privilege.

And, don't forget that we expect you and Betty on Monday, the fifth, at the preview and jazz party which we are giving for Stuart.

Sincerely yours,

EGH/ek

October 27, 1966

Mr. James S. Schramm
Post Office Box 587
Burlington, Iowa

Dear Jim:

Hallelujah! The Meigs has been purchased and paid
for and we are shipping it to Amherst on Monday.

Many thanks for your active cooperation.

Sincerely yours,

ESM/ek

not to publishing information regarding sales transactions.
searchers are responsible for obtaining written permission
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purchaser is living, it can be assumed that the information
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may be published 60 years after the date of sale.

October 22, 1959

Mr. Seymour Lawrence
71 Mount Vernon Street
Boston, Massachusetts

Dear Mr. Lawrence:

In going through our follow up file, I found our
consignment to you of a Morris Graves, entitled
"Spring Jardinero", which was shipped on September
28th.

Would you be good enough to let me know your de-
cision in the matter?

Sincerely yours,

ZCH/ek



BORIS MIRSKI GALLERY

October 31, 1956

Dear Edith,

I just got through talking to Alfred Duca and he assured me that the Nadelman sculpture will be ready within a month. With the arrival of Ben Shahn and Karl Fortess, I felt that their reception in Boston should make them aware how far your hospitality travels. Of course, I made them most welcome on the basis of our association and I am sure that they are happy to be here. The Baskin show was really something to talk about, both Shahn and Fortess were floored by the numerical attendance! We had a most wonderful time and although your name came up time and time again, I would have enjoyed it all the more, had you been here. Sibyl and Stephen have so enjoyed their meeting you and she has not stopped talking about it as yet. She is awaiting with a great deal of impatience, the little Shahn painting which she has bought hoping that you remembered that she wanted it since you were in such a great rush when she asked for it. I hope Sonia is feeling better and as soon as I have a lull I hope to get to New York and chat with you, as nothing I know in my life is more inspiring.

As always
Faithfully yours,

Boris

EDMUND J. KAHN

1240 REPUBLIC NATIONAL BANK BUILDING

DALLAS, TEXAS

October 25, 1956

The Downtown Gallery, Inc.
32 East 51 Street
New York 22, N. Y.

Gentlemen:

This is just to remind you again that Mrs. Kahn and I would appreciate some information about Marion Greenstone, whose watercolor we recently purchased. Friends viewing the picture frequently ask us questions and we would like to be posted to some extent; at this point, we do not know whether Marion is a man or a woman.

Very truly yours,

Edmund J. Kahn

EJK:bls

VIA AIR MAIL

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October 23, 1956

Sir Jacob Epstein
18 Hyde Park Gate
Kensington, S.W.7, England

Dear Sir Jacob:

It was good to hear from you. Also, I just got word that one of the sculptures is en-route.

In view of the fact that I did not specify the price to our client, the £150 figure will be satisfactory for each of the two castings of the "Madonna and Child". One of these is to be in bronze. Furthermore, I have just decided that I could use your entire addition of six of the same sculpture. Thus, I would like five more in all plus the one I have. In other words, the two that have already been ordered will be supplemented by three more - only one to be cast in bronze and the others in lead.

I presume that the second Einstein head (priced at \$564) will be ready in the near future. As you recall, I ordered a second cast (aside from the one I have) of Einstein. Now I find that I can place another example of this sculpture and should like to have that shipped as soon as the casting is completed.

I hope you don't mind my slow process and that it is not too much trouble for you to make these individual casts. If so, please let me know and I shall do my "ordering" all at once.

A few minutes ago, someone phoned and asked whether he could have a cast of the "Head of Kathleen". Consequently, this constitutes another order. To clarify the situation I shall list the total below eliminating, of course, those that I now have in my possession:

MADONNA AND CHILD	
*HEAD OF EINSTEIN	(2)
HEAD OF KATHLEEN	(1)
	4 Lead - 2 Bronze

*Can these be in the black and green patina, rather than in the all over green? Incidentally, I hope the bronze "Madonna and Child" will also have no green patina.

You see, the American collectors respond to your work and that it would be worth considering an exhibition at the gallery. February or March would be a wonderful month for us.

INLAND STEEL COMPANY

THIRTY-EIGHT SOUTH DEARBORN STREET

CHICAGO 3

LEIGH B. BLOCK
VICE PRESIDENT
AND DIRECTOR OF PURCHASES

October 26, 1956

Mrs. Edith G. Halpert, Director
Downtown Gallery, Inc.
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

It was nice seeing you earlier this week and we certainly enjoyed going with you to Stuart Davis' studio.

Although we greatly admired the large work we saw in the studio, it is not exactly appropriate for the Inland collection.

I do hope that you have had time to discuss with him the possibility of his painting a vertical canvas for us. We could send him some of the sections that we roll that could be incorporated in the work, and also perhaps he could paint in the word "steel" or "Inland". Any American collection would not be complete without one of his works and I do hope that you will be able to have him execute a picture for us.

I would like to acquire for myself the small Stuart Davis that we saw at the Gallery if it is still available. I would want you to send it directly to me at 1260 Astor Street, Chicago.

With kindest regards,

Sincerely,

Leigh B. Block
Leigh B. Block

Shirley - Cyferman

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3

However there are other possibilities if you are interested in arm making another casting of the entire model or of your using one figure by itself - The figures could be used as separate elements but that would involve another casting -

I hope that we can work out some arrangement whereby you can acquire the sculpture

Very sincerely
Yours

William Zorach

October 26, 1956

Dr. William Bender
United Office Building
Niagara Falls, New York

Dear Mr. Bender:

This is to acknowledge receipt of the Faininger
and the Nolde which arrived in two separate cases.
Thank you for your courtesy.

While you were kind enough to give me the cost prices
you did not indicate how much you want for the two
paintings. I am enclosing a self-addressed envelope
for your convenience in giving me this data.

Sincerely yours

WHL:z

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October 24, 1956

Mr. Henry R. Caldwell, Director
Fort Worth Art Center
1302 Montgomery
Fort Worth, Texas

Dear Mr. Caldwell:

Forgive me for being so slow, but the January 7th date made me feel rather lax.

Yes, indeed, we have several folk art objects which will fit in admirably with your HORSE AND RIDER theme. Just as soon as the photographer delivers the prints, I shall send them to you.

I am so sorry to have missed you while you were in New York and hope that you will be coming up in the near future - now that we are pepping with activity.

Sincerely yours,

EGH/ek

Photographs

Horse and Jockey - Weathervane
Washington & Lafayette at the Battle of the Brandywine - Williamsburg
Indian on Horse - Hammond
Indian R Rider - Hammond
Napoleon on Horseback #1090
Office on Horseback - Babbitt #1171
Archer on Horseback - weathervane - Williamsburg

October 26, 1936

Dear Mr. Blaustein:

Thank you for sending the transparencies and the photograph. However, it was very difficult for Mrs. Halpert to get any idea of the paintings from the color transparencies. Would you therefore, consent to send the paintings on to us at your earliest convenience — on consignment, as she is eager to get these immediately. If the gouaches can be sent via post, unframed, it is much faster.

Your prompt attention will be appreciated.

Sincerely yours

October 20, 1956

Mrs. J. Watson Webb
Shelburne
Vermont

Dear Electra:

I went to see the stern-board once again and had occasion to examine it closely. It is in excellent condition with the original polychrome, and is undoubtedly the outstanding example in the category. There was much excitement about it and the newspapers wanted to run a story, but I did not want to take it upon myself to give the name of the purchaser as there was insufficient time to telephone. However it would be a good item to announce independently when Manning returns to Shelburne.

I am enclosing my bill, together with Carlen's original. You may either pay him directly or if you would like some time, I shall pay him now and you can send a check to me at your convenience - in part or as you wish.

I hope that by this time you are completely comfortable, but are behaving yourself just the same.

It just occurred to me that I have not heard from the Russian primitive since the week end at Shelburne. Did you really keep him as an exhibit or is he so completely overwhelmed with the collection. Incidentally, some friends of mine spent two days at the museum and are still breathless from the experience. You should be very pleased as this seems to be the general reaction.

And so, my best regards.

Affectionately

October 28, 1966

Mrs. Edwin Gilbert
Bridgewater, Connecticut

Dear Virginia:

Yes, indeed, I found the precious envelope as well as the stockings but have just been too busy to return the envelope to you.

Needless to say, the merry-go-round is whirling at an accelerated pace and I am just about ready to join the militia in Poland for a rest cure.

It is only a rare evening when the Gilberts visit me, and I can let down and truly relax. Now I wish I could get away for a Bridgewater weekend but the Sundays are reserved for Philadelphia as you can well understand. If Senia improves both physically and mood-wise, I shall snatch one weekend and shall spend it very giddily in Connecticut.

Aside of my desire to be with you, I truly miss Miss Holly, and I am just dying to see her.

Affectionately,

October 23, 1956

Mr. James Sweeney, Director
Guggenheim Museum
7 East 72 Street
New York, N. Y.

Dear Jim:

Following our recent conversation, I want to officially request the loan of "Cliche" by Stuart Davis for his one man exhibition. This exhibition opens on November 6 and closes on December 1. However, we are hanging our show the preceding Saturday (November 3) and would like to call for the painting on Friday (November 2). Will you please let me know whether this is satisfactory?

And, do save Monday, November 5, for a surprise party we are giving Stuart Davis including a jazz orchestra between the hours of 5:30 to 7:00. DON'T TELL HIM.

Sincerely yours,

EGH/ek

October 29, 1958

Mrs. Charles L. Dykes
1909 Olympia Drive
Houston 2, Texas

Dear Mrs. Dykes:

During your last visit, you mentioned again the idea
of selecting art for the bank.

You may recall, my suggestion of marine material which
seems so appropriate for Houston. Under separate cover,
I am sending you photographs of figureheads and a
great pilot house figure as suggestions. We also have
in our collection carved eagles which were removed from
boats. There is more material in the way of pictures
and decorations which would also be suitable, but I
thought I would start with the cream.

After you discuss this with Mr. Dykes, would you be
good enough to return the photographs to me with your
comments.

Sincerely yours,

ECM/ek

Columbia - Pilot Boat Figure
Sailing Vessel - Wv
Naval Officer- Trade Sign (For Instrument Maker)
Ceres - Figurehead
Bust of Indian Chief

SKIDMORE, OWINGS & MERRILL

WILLIAM B. HARTMANN

October 29, 1956

Dear Mrs. Halpert:

On our visit last week -- as Mr. Block and I departed, I promised to send you some information about the Inland Steel Building. Accordingly, there are enclosed two photographs of the model and a reprint from ARCHITECTURAL FORUM Magazine. This describes the project briefly and may assist you in your discussions with Mr. Davis.

It was very pleasant to see you again, and I particularly enjoyed meeting Mr. Davis at his studio. I look forward to seeing you again with Mr. Block to discuss this matter further.

Cordially yours,



Mrs. E. G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York, N. Y.

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THE ART INSTITUTE OF CHICAGO

EVERETT D. GRAFF, *President* ROBERT ALLERTON, *Honorary Vice President* RUSSELL TYSON, *Honorary Vice President*
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CHICAGO 3 ILLINOIS TELEPHONE CENTRAL 6-7080

October 29, 1956

Dear Edith:

Thank you for your invitation for November 5 to attend the
opening of Stuart Davis' show. I wish I could be there but unfortunatel
y cannot make it. It is kind of you to write.

Very sincerely yours,

Dan Rich
Daniel Catton Rich
Director

Mrs. Edith Gregor Halpert, *Director*
The Downtown Gallery
32 East 51st Street
New York 22, New York

22
October 24, 1956

Mr. Otto Wittmann, Jr.
Associate Director
The Toledo Museum of Art
Monroe Street at Scottwood Avenue
Toledo 2, Ohio

Dear Mr. Wittmann:

It was so nice to hear from you.

Just as soon as our photographer makes additional prints of paintings and sculptures which we had photographed for our exhibition, I shall send you an appropriate representation. All of these will be in black and white as we did not make any color slides for the occasion.

No doubt, Mr. Roberts gave you a more complete list of the artists who had been awarded the Academy in Rome fellowship. The Fulbright organization also has a complete list of its fellows in my selection. As you can well suppose it is limited because it was a purely personal choice and pertained to the locales I visited in the short time in which the selection was made. However, the exhibition really was very handsome and I was mighty pleased with the response. Incidentally, it has just occurred to me that a number of the photographs were made at the Academy but if you will check the names of the artists listed in the enclosed catalogue, I shall be glad to ask for additional prints.

Naturally, I am very pleased that you liked some of my selections, but I am disappointed that you did not see the show in its entirety. Also, I hope that you will be in New York before the current exhibition closes, on November 3rd, and for the Stuart Davis one man show which follows immediately thereafter. It will be so nice to see you.

Sincerely yours,

EGH/ek
Enc.

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HERBERT J. KAYDEN, M. D.

10/30/56

Dear Edith -

We have been thinking & talking about the Lewis Davis paintings you showed us in the gallery this afternoon. Last evening you had spoken glowingly of the smaller painting - & I must say that today, I found it truly exciting. Just before we left the gallery, I looked at the back of the picture to see the title - & at the same time saw the price & code. D111. You had once deciphered this for me - & this means the cost is \$1,000. I suspect your quotation of \$1200 was either an error - or another educational lesson for me of "what is the price for me?" In any case - it was not the time to discuss this, when new people were coming into the room.

The small study was purchased April '55 - & you had planned to show it in the Spring show that year & change the mat to "linen", but had not needed it for the show. I would assume that its value has increased to at least \$425 - we would therefore like to trade this one for the small oil. I enclose a check of \$592.25 - to cover the \$575 + 3% sales tax of \$17.25. I trust this is entirely suitable to you - if not please return the check.

Herbert

THE PENNSYLVANIA STATE UNIVERSITY

UNIVERSITY PARK, PENNSYLVANIA

October 23, 1956

SCHOOL OF THE ARTS
MUSIC ART THEATRE

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Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

How happy we are to see all the people looking at the paintings. Please send me the writeup about you so that we can get this publicity out now, and so that I can go ahead with the visit from the HERALD TRIBUNE."

With love from Virginia and me,

Yours faithfully,



Albert Christ-Janer

Emily J. wanted like
to do it. she says.

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Dear Edith: -
I forgot to mention personally
I think it advisable to send
Kenneth Franzheim the architect
a copy of any correspondence with
the people in San Antonio also
Venezuela - Sincerely
Billy Ford

Dear Mrs. Edith Harplett:

Oct 20. 1956

I hope you'll forget the whole matter for the two letters I send to you about Kunigrohi, concerned about the artists & books publishers. Guess it is none of my business who making the most money about in art. also don't asked Mr. Edward G. Robinson to help me out. I probably met him again some other time. also say hello to Mrs. Stone & Seymour Mandel. all these things depends on him too much. maybe you don't even know the two artists I mentioned. I noticed they reproduce another picture of Hy. on the 1957 photo annual which I haven't buy yet. What they want is to reproduce a complet book on color up to date of his work would be very fine. also reproduce all in color of the Hy book published by the Whitney museum of ~~art~~

I also think the book on Methods & Technique for gouche by Arnold Blanch should reprint all in color for I admired very much.

The Dell, Bantam, pocket book library of great art are very good books, but ^{all} the times they reproduce an all ^{can} master. Now if they put out books on contemporary American art all in color for 25¢ to 35¢ books would help lots of poor people & art students lots.

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October 23, 1956

Mr. O. O. Kumble
Vogue Magazine
420 Lexington Avenue
New York, N. Y.

Dear Mr. Kumble:

At the suggestion of Mrs. Halpert I am writing to grant permission to run the 1" x 2" ad as per copy in the December 1956 issue of Vogue Magazine.

Sincerely yours

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October 23, 1956

Mr. Robert Carlin
323 So. 16th Street
Philadelphia 2, Pa.

Dear Bob:

I assume that the Sternboard was packed and shipped to Mrs. J. Watson Webb before you closed shop at the Colosseum. The bill together with the letter was sent to her last week with a request to mail all or part of the payment directly to you or to me.

I hope she is happy with this new acquisition which I personally think will contribute to the collection.

Sincerely yours,

ERG/ek

P.S. Would you be good enough to send me a photograph of the carving for our permanent record?

examples for their forthcoming show.
How do you feel about looking it if
we are approached?

We are grateful for your kind
offer of assistance on the furniture.
Enclosed is the memorandum from Jensen's
covering the items we looked at.

However we have crossed off one table
which we do not want. If you
can get these at a saving and
without embarrassment to yourself they
should be shipped to us at 180 Elgin St.,
Newton Centre.

We too enjoyed our evening
together and look forward to an
early repeat.

Cordially yours
Juv. Stone

P.S. Please let us know when
we should put insurance
on the Shaker.

October 25, 1966

Mr. Arnold H. Marent
Marent Automotive Products, Inc.
1600 South Ashland
Chicago, Illinois

Dear Mr. Marent:

Being a persistent character, I am making another try.

In view of your interest in the Stuart Davis, I am sending you advance notice of his one man show which opens November 6th. There are eight new paintings included, with the most remarkable variety ever displayed in his work. We are eager to have more Davis representation in Chicago, and I hope that you and Mrs. Marent will come in the first day - or the second since it is Election Day - to make an early choice. It will be nice to see you.

Sincerely yours,

EGH/ek

October 29, 1956

Mr. Edmund J. Kahn
1240 Republic National Bank Building
Dallas, Texas

Dear Mr. Kahn:

I am very glad to furnish what information we have on
Mrs. Marion Greenstone. This answers the sex question.

She was born in New York City on March 30, 1925 and
studied in the Art Student's League and at Cooper Union.
Her work was exhibited at the Whitney Museum and the
Brooklyn Museum in 1953 and at the Carnegie International
in 1955.

She was awarded a two year Fulbright fellowship and is
completing the term in Italy. I came across her paint-
ings while visiting the American Academy in Rome, where
she was given a working studio. Later I saw some ad-
ditional paintings in the Schneider Gallery, also in
Rome.

And, in my opinion, she is one of the most promising
of the younger generation.

My very best regards.

Sincerely yours,

ECM/ek

BENTON & BOWLES, Inc.

Advertising

444 MADISON AVENUE, NEW YORK 22, N.Y. MURRAY HILL 2-1100

October 23, 1956

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Please accept my apologies for not having answered your letter of October sixteenth before this time, but I have been quite busy.

I did try to contact you earlier with no results, so maybe the opening did interfere. Because of the delay, I had to contact other artists for the problem due to closing deadlines and the time required for the artist to do a proper job. I regret to say that on this particular advertisement we have received the services of another artist. We still admire Mr. Shahn's work and hope to contact you in the future if an idea suits Mr. Shahn's talents.

Thank you for your cooperation and for Mr. Shahn's attention in this matter.

Sincerely yours,

Keith G. McFadden

Keith G. McFadden
Assistant Art Director

KGMcf:ap

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MRS. J. WATSON WEBB
SHELburnE, VERMONT

P.S. Oct. 24th.

The Stern Board has just come and it is quite wonderful and as you say it is a great addition to the collection. I am delighted with it.

However I must tell you that the way it was sent here was a crime. Nothing around it but a piece of corrugated card board. Why it was not ruined I do not know. I felt so upset about it that I just had wished it had ^{not} been so fine and that I could return it to the dealer just as he sent it and feel sure that it would have been smashed to pieces. Over the right eye it looks as if it had been damaged. It is all white. Did you notice this when you saw it and also a piece of the wood is missing from what looks like a whip which the Indian is holding. I know you would want to know of this and hope you will call him down for it as this might also have happened to you.

I imagine not even putting one board across the front to protect it. It is a miracle that it was not smashed in two or several pieces.

Love E.H.W.

Oct 25th.
Your wife and Maurice came just today
P.M. 24 hrs after the board came.

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